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COVER STORY: DJ SHOPPER PAGE 52

MOBILE BEAT'S TRUCK & VAN special feature
OR WHATEVER ELSE GETS YOU TO THE GIG ON TIME!

Whether you are in the market for a new DJ rig or just curious as to what other DJs are using to get to their gigs on time, this special feature will be of interest to you! Take a look at the trucks, vans and sport utility vehicles that are currently on the market. And then, on pages 64-65, check out some of the best looking DJ rigs on the map!

Check out the latest DJ gear! **page 36**

New from NAMM

Show Review

GONNGED BUT NOT FORGOTTEN 67

Looking back on the Mobile Beat summer show in Cleveland with Dan McKay and Robert Lindquist.

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Whether Y2K is all hype or not, isn't it better to be safe than sorry? Reid Goldsborough offers some advice to weather the storm.

Shop Talk

WHAT'S OUR ROLE? 84

Rich McCoy responds to the question: Do we have a moral or social responsibility to the youth of this country to shield them from explicit music?

It's time to cast your vote for the compilation of the ultimate DJ song list! **page 98**

TOP 200 DJ Song List

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TRACK ONE

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There's nothing more troubling than having your vehicle fail on the way to a gig. Even with a well-thought out emergency plan, it's a hassle you don't need. The best way to avoid this nightmare is to keep the vehicle that moves your music in tip-top shape and replace it at the first indication of major problems. However, even with the tax advantages of using your vehicle strictly for business, buying a new vehicle is an expensive proposition. There are a lot of great choices out there, but many just don't have what it takes to make it as DJ music movers. In this issue, Tony Barthel offers his insight into what available modes of transportation are out there. His experience is based on his being both a DJ and a writer of the syndicated automotive column *Curbside* (www.curbside.com). Barthel's article, "Trucks & Vans," will give you a quick take on some of the more popular vehicles used by Mobile DJs. For more information on vehicle prices and incentives, check out www.edmunds.com or any of the other informative sites available on the Internet. With all the resources now available to buyers, you have a better chance than ever of getting a great deal. Once you have your new vehicle all lettered and painted, send us a photo. You may just see it here in next year's Truck & Van issue!

Mobile BEAT
The DJ Magazine
OCTOBER/NOVEMBER 1999
Issue #55

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Sugar Sugar?

I was a Pro DJ in my native England for years, I toured Norway for 3 years and have been a jock since 1974. The first disc I played in public was "Sugar Sugar"—hey honesty counts! I have to say the Mobile DJ business is totally different here—a lot more professional. Most brides in Great Britain just call and pray!

I have only been in the USA for 4 years and reading your magazine really helped me start over and make my business grow. Next year I will be upgrading to five systems! Your mag helped 100 percent. Even my wife reads it cover to cover—honest!

DJ Wavy Davy
The guy with the funny accent
www.thepartydjs.com

THE REVIEWS ARE IN

I just wanted to drop a line to say thank you for using our Web site in your August/September issue of *Mobile Beat Magazine* featuring the DJ Web site review. When I submitted our Web site address, I was hoping for feedback from the professionals. Certainly, I am happy for the nice review on our site, but the main point was the professional feedback. I am hoping that your publication will be doing more articles of this nature to share the information and continue to make the Mobile DJ business even better. Thanks once again.

Carl Baker, B&B Music
www.love2dj.com/bb

UHH... GEE, WE DIDN'T KNOW...

I was extremely irritated that your magazine (Issue #54) featured articles on the computer and Internet industry. Doesn't anyone understand that computers are PURE EVIL. The Internet was created with the intention of TAKING OVER YOUR LIFE! My cousin, Bobby, caught a nasty case of the "evil eye" from staring at a computer screen for two weeks straight. I am really bothered by the fact that you, a DJ magazine, have joined the dark side and are now swaying people from their lives into the world of useless and poisoning data. You are turning your readers into nothing more than information driven monkey people. Has it ever occurred to you that the Internet could wipe out the entire DJ industry? It's getting pretty scary when anybody can download music and program it into a sound editing program. By promoting the Internet you are destroying our industry. You disgust me!

I refuse to tell you who I am.

It's your chance to
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MOBILE BILLBOARDS!

Every year, we invite our readers to send us a photo of their DJ company's truck, van or trailer. Here are a few of the shots we received this year. If you've got a killer paint job on your vehicle, send a photo of it to Mobile Beat Truck & Van issue, P.O. Box 309, East Rochester, NY 14445, or e-mail a JPEG image to mobilebeat@aol.com!

Just Spinnin's Chevy V8, owned by Roland Thibodeau of Boston, MA., says you have to "catch their eyes."

Born To Boogie's trailer was painted by its Colorado Springs, CO. owner Mark A. Lanning, who says, "Have fun with your trailers and use them as marketing tools."

Dave Cameron of The Compact Disc Jockey, from Bobcaygeon, Ontario, Canada, is on his way to DJ his own daughter's wedding in his pickup and trailer, which was designed by his wife.

For more DJ Truck & Van photos, see pages 64-65!

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JUICE

BY ROBERT LINDQUIST

SECOND CHANCE!

Even though the SKB contest is over, you still have a chance to win a DJ sound system! This time, it's a challenge of DJ trivia knowledge and Web surfing skills. ProDJ.Com, co-promoted by *Mobile Beat*, is presenting a trivia contest with a twist. One-half of the contest questions will be printed in *Mobile Beat*, and the other half on the Web. You'll find the second set of 10 trivia questions in this issue on page 77. The first 10 can be found at ProDJ.Com's online news and information site (http://start.prodj.com). There will be more questions in the next issue and online after November 1, 1999.

Prizes include: an American DJ CD player/mixer combo, ETI B-52 speakers, Martin Mx-1 lights from ESC, $750 in lighting from High Energy, a Shure wireless mic and headset, $750 in cases from Woodworks, *Simply The Best Party Pack* from Sherman Specialty, CDs from The Source For Music, a backdrop from Creative Imagineering, audio equipment from DJ Warehouse, a mixer and headphones from IAL, and a CD player and trussing from Six Star DJ. The winner is to be announced at the Mobile Beat DJ Show and Conference in Las Vegas on February 22-24, 2000 (you do not have to attend the show to win).

SOMETHING WE CAN CLAP FOR!

As a *Mobile Beat* reader, you know Jay Maxwell as a fellow Mobile DJ and writer of our popular column "Play Something We Can Dance To" (PSWCDT). What you probably didn't know is that Maxwell (actually, J. Maxwell Rollins) is an assistant professor of mathematics at Charleston Southern University, South Carolina's second largest private university.

And he's a darn good one at that! Maxwell was recently selected by his peers to receive the university's "Excellence in Teaching" award. Three finalists for the award were chosen and the final selection was made by members of the Academic Affairs Committee of the Board of Trustees. Selection was based on effectiveness in the classroom, rapport with other faculty members and students, participation in extracurricular activities, and on how the individuals carry

continued on page 14

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The Excellence in Teaching award is the highest award given by the university. Typically, recipients of the award have been teaching full time for about 15 to 20 years. Having just completed his sixth year of full-time teaching, Maxwell is one of the youngest to receive the award.

As the recipient, Maxwell served as the grand marshal for commencement ceremonies and was given a plaque and a check for $1,000. He has also been nominated for the Governor's "Professor of the Year" award (to be determined later).

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MP3 NEWSFLASH

As reported in "Diamond Wins Lawsuit," *Pro Sound News*, July 1999, the Ninth Circuit U.S. Court of Appeals ruled that Diamond Multimedia's MP3 player, the Rio, is not a "digital audio recording device." Thus it doesn't fall under restrictions spelled out by the Audio Home Recording Act passed by Congress in 1992. The RIAA (Recording Industry Association of America) brought forth the suit, alleging that the Rio was a recorder and as such should include copy protection.

The court did not consider the Rio a recorder because it cannot copy from any media other than a computer hard drive. While the RIAA considered this a "limited application" of the law, they expressed confidence that current initiatives to develop an industry-wide copy-protection scheme for downloadable music are soon to bear fruit.

Interpretation: This court ruling gives companies already benefiting from music download technology "permission" to continue what they're doing without waiting for copy-protection or "watermarking" technology to catch up with the market.

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SEMINARS!

Send all submissions or contact us for more info via:
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Dear Waldo:
I use a handcart to move my equipment from my van to the gig and back again. Why do the manufacturers of these handcarts use front wheels that can't go over a crack in the sidewalk, but use back wheels that can roll over my foot without skipping a beat?
Neil Baxtor
Jasper Springs, Texas

Dear Neil:
I have wondered that myself. Could these manufacturers be the ones taking those grocery carts in the parking lot and using their wheels? I would like them to watch ER sometime and see how well those gurneys roll down the hospital halls. It sure would make my loading easier. I wouldn't mind the legs folding up like an ambulance stretcher either.

Dear Waldo:
I do a substantial amount of work outdoors. How would you suggest protecting my equipment against rain?
Jim Hauser, Columbia, Va.

Dear Jim:
I would start by asking your clients what their plans are if the weather turns bad. It is good to have your clients thinking of alternatives beforehand.

Next, I would try to set up under an awning or overhang. A tarp that can easily cover all your equipment is wise to have on hand. Buy some weights to tie into the eyelets to hold it down. Big garbage bags over the speakers work well and the sound can still be heard.

Be careful when taking off the tarp or plastic bags after a rain; they collect a lot of water and you don't want to pour it all over your dry equipment. To guard against electrocution, don't set up where water might collect.

You didn't mention the sun but, heat is the worst enemy of electronic equipment. Keep your speakers, amps, mixer, etc. in the shade, which will reduce the temperature they are exposed to by 20 degrees or more.

And don't forget your hat, suntan lotion, and water to protect yourself.

Dear Waldo:
I just got done reading the June/July issue and it sickened me to read about mobiles charging these crazy rates and not bringing any lights to their events. Listen mobiles: Your clients want and need lights! Bring those special effect lights! They're really affordable now. Everyone likes lights! Buy lights you cheapskates! Man, I charge only $275-$500 per wedding and I bring around a grand of lights even to the lousiest paying gig just because it brings out the party animal in all of us!
DJ FatCat Ernie, Hollywood, Calif.

Dear Ernie:
I like your enthusiasm, but not every client shares your love for lights. Plus, there are also those afternoon gigs at the country club or by the poolside where lights would be of no use. I let the client be the judge. I show them a light show on video and let them decide. There is more than one way to skin a "party animal!"

Dear Waldo:
I have just started doing karaoke as part of my services and feel the need to have two cordless mics to do the show properly. What brand name and types of mics do you recommend?
Kenny G., Memorable Moments DJs

Dear Kenny G.:
There are a few ways to look at this. If you are primarily performing karaoke in lounges and bars, you need to consider the misuse and abuse of your microphones, such as screaming in the mic, dropping it, beer spilling on it, etc. If you are primarily doing private parties and corporate events, these mishaps tend to occur less often. The standard mic is the Shure SM-58, a very good overall mic. This is not an inexpensive mic (a few hundred dollars) and I would be careful to whom I would hand it.

Gemini has a two-channel, two-mic system that might be what you need. It has two separate mics in one wireless system, with separate volume controls for each mic. This will cost about the price of a single high-end wireless.

The top brands all have good quality microphones and it may come down to preference and feel. To save more money you can always opt for wired mics and cut your costs in half or more.

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ev Eliminator

IT'S HOT

Power of Authority

No matter how well you scope out your gig's power situation ahead of time, there's always the potential for an equipment-killing electrical spike, whether it's at the Ritz or in a barn. The Surge-X® SX-2120 is a new surge protector from New Frontier Electronics that promises to keep the balance of power in your favor. Rated for 20-amp use, the SX-2120 is housed in a heavy-duty 2U metal chassis and provides 14 grounded AC outlets on its back panel along with one on the front. Two front panel switches turn on/off two banks of six outlets, while two outlets are always on. The unit utilizes New Frontier's new Impedance Tolerant™ EMI/RFI filtering along with patented Series Mode protection, which can handle multiple surges of 6,000 volts. Finally, the super power we call home has given the SX-2120 its A-1 rating.
MSRP: $599

New Frontier Electronics
2744 N. Sugan Road • New Hope, PA 18938
Tel: (215) 862-9344 • Fax: (215) 862-0270
Web site: www.frontierelec.com

Get All the Support You Need

A new Quik-Lok product, brought to you by Music Industries Corp., is the SP-180 deluxe pneumatic tripod speaker stand.

The SP-180 speaker stand features an air-cushion design that will support and gently lower cabinets of up to 150 pounds, protecting you and your speakers from sudden drops. Height settings range from 48 - 76 inches and a base spread of 38.5 - 60 inches. The SP-180 folds down to a mobile 42.5 inches, while its weight of only 6.4 pounds is made possible by light but strong aluminum alloy construction. Accessories for lighting and other applications are available.
MSRP: SP-180S (silver) - $110; SP-180B (black) - $120

Quik-Lok Stands
c/o Music Industries Corp.
99 Tulip Avenue, Suite 101
Floral Park, NY 11001
Tel: (516) 352-4110 • Fax: (516) 352-0754
Web site: www.musicindustries.com
www.quiklok.com

Chips Off the Old Blocks

Are you ready to take your sound to a new generation? At Summer NAMM 1999, BBE introduced two new units designed to help your system realize its full potential. The fourth generation of Sonic Maximizers, models 482 and 882 have replaced previous models 462 and 862, respectively. These units each utilize a completely new processing microchip and improved circuitry layout to add warmth and detail to your sound. Including a Sonic Maximizer in your system can help you coax a more pleasing, natural sound from all those digital devices. For maximum noise rejection, the 882 is equipped with fully balanced 1/4-inch TRS and XLR inputs and outputs. MSRPs: 482 - $349; 882 - $599

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IT'S HOT

Motor On Ahead!

ShowPro by Gemini has introduced the redesigned Motorhead II DMX intelligent wide field lighting effect. The Motorhead II now contains four internal programs, a digital display and a new PC board. Turn one on and you'll see a constantly changing beam of 13 gobos, in 12 colors plus white. It does bicolor and rainbow effects, and a DMX blackout mode lets you create strobe effects. A 24-volt/250-watt bulb is used to produce light. Mountable at any angle, the unit turns a complete 360 degrees and provides a 274-degree tilt. It is DMX 512 capable, while also featuring sound activation. You can also slave multiple units together without a controller and set them for identical or opposite pans and tilts. A one-year warranty is standard. Here's your chance to go to the head of lighting class.

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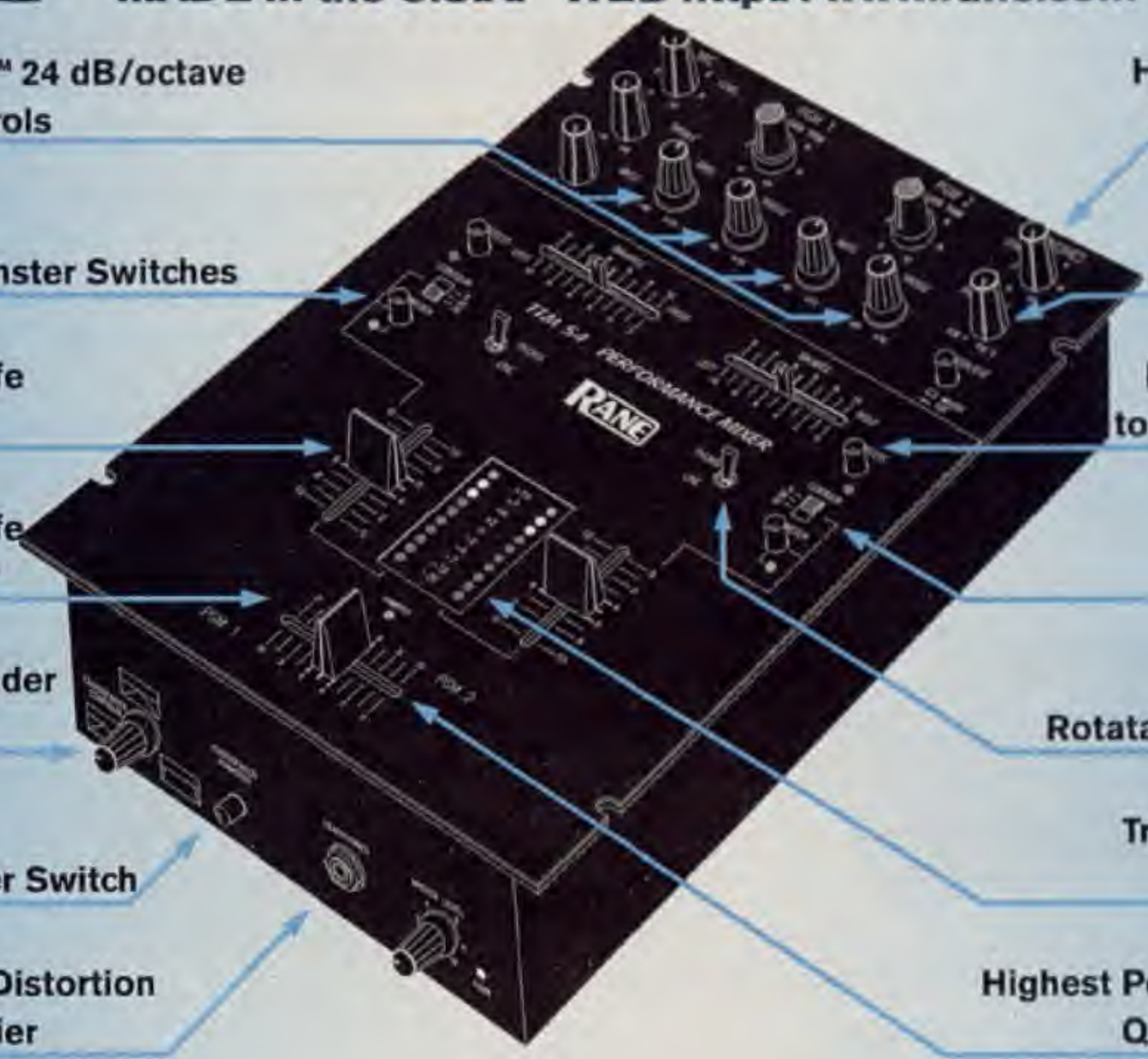
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Watch Your Back

Whether watching your back means looking out for wild animals at a remote gig location or simply having a backup sound system on hand, compact PA rigs have become a viable option for Mobile DJs. Anchor Audio recently introduced such a system, the Xtreme 5000. Its heart is one 35-pound, 130-watt powered speaker, with a built-in wireless mic receiver. This unit has mono 1/4-inch line and XLR mic inputs, plus a balanced XLR input with selectable input level and phantom power. A balanced XLR line out is also provided to supply other systems with your signal. You can control bass and treble, and boost the human voice range with the "speech project" mode button. Separate amps for an 8-inch woofer (90W) and constant-directivity horn (40W) give the single speaker added clarity. The basic package includes a Shure wireless mic, CD player, combo CD/mic holder and a tripod stand. Add a speaker and stand for the deluxe package.

Anchor Audio
3415 Lomita Boulevard • Torrance, CA 90505
Tel: (800) 262-4671 / (310) 784-2300 • Fax: (310) 784-0533
Web site: www.anchoraudio.com

IT'S HOT

Solid as a Rock

In this case, the rock is actually a quartz crystal oscillator that Numark has included in their new WS-111HT Wireless Headset Microphone. The crystal keeps the frequency stable and helps block interference in this non-diversity unit. The slim tabletop receiver has front panel gain controls, signal display, and a telescoping antenna. You can purchase the WS-111HT with the best frequency for your area. The headset transmitter is lightweight and features an eight-hour battery.

MSRP: $175

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3002	1500	900	550
3402	1700	1100	700

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IT'S HOT

Got an Itch to Scratch?

Scratch mixers are built to take punishment from the most intense scratch masters. Take the PRO SM-1 professional scratch mixer from Numark, for example. This two-channel mixer provides all the mixing capabilities you probably need at a budget-friendly price, along with all the latest features for scratching. Its long-lasting optical fader has an adjustable slope. You can connect two line-level sources to switchable inputs or a total of four turntables. A combo XLR / 1/4-inch Neutrik mic input is included on the front panel. Headphone jacks accommodate either 1/4- or 1/8-inch inputs. The PRO SM-1's input channels have PFL gain control and three-band EQ with -30dB cut and +20dB boost. Master, zone/booth, and recording outputs are also provided. All these features, combined with circuitry designed for (vinyl) warmth and quiet operation, equip this scratch mixer to double as a mobile workhorse.
MSRP: $590

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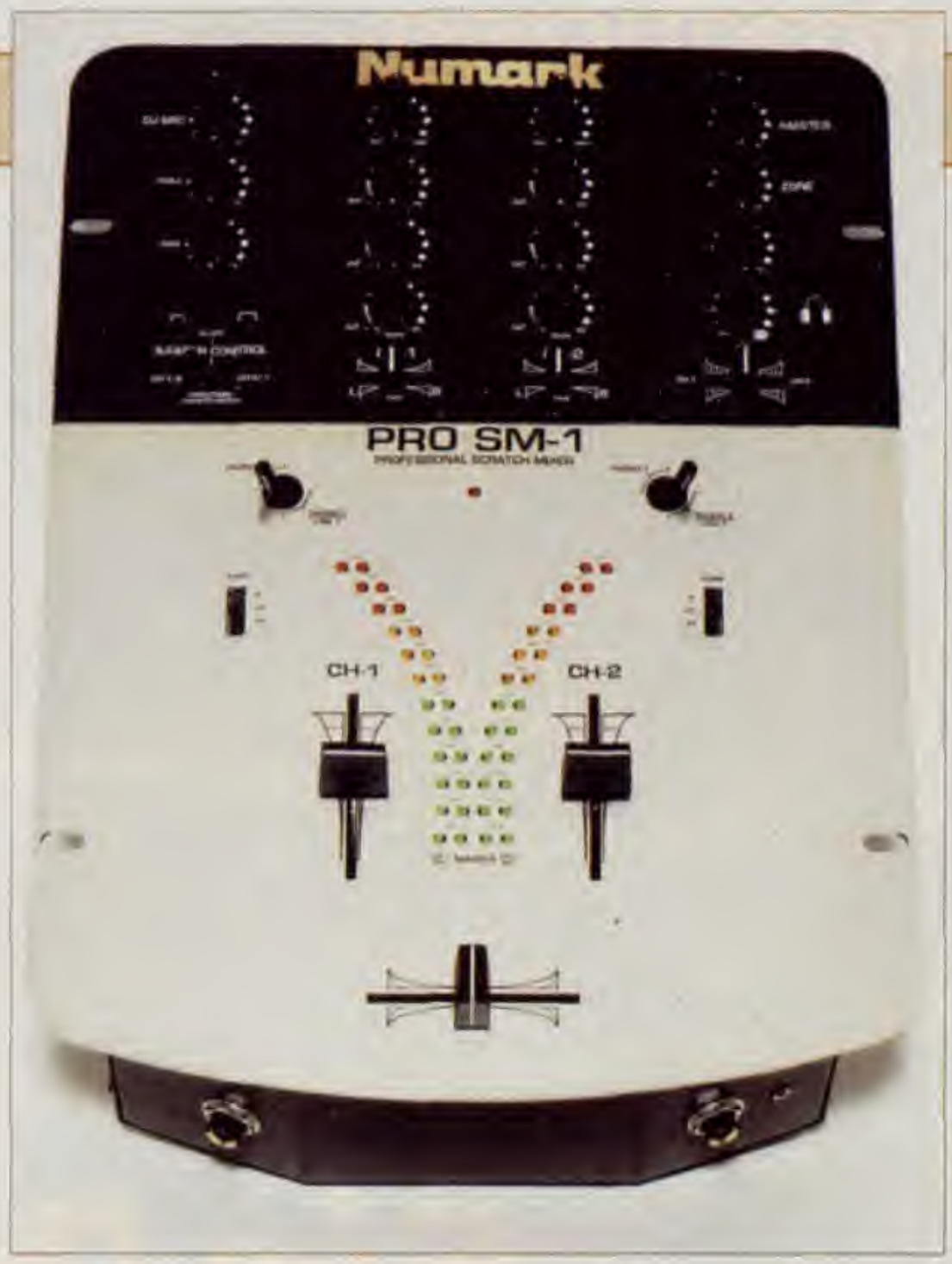
Web site: www.numark.com



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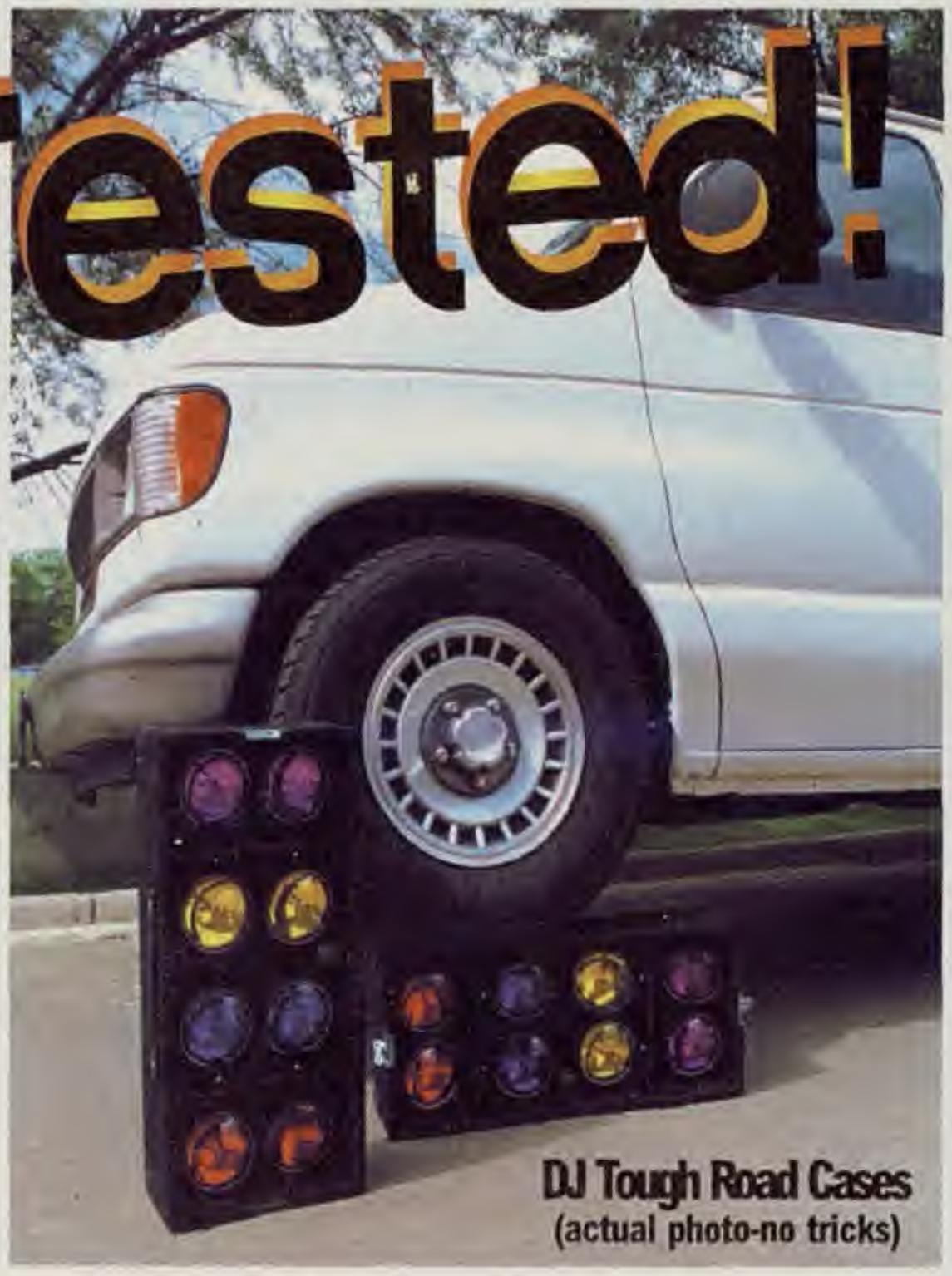
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IT'S HOT

Traveling Twice the Speed of Light

No, you won't get burned, but maybe dazzled by two new lighting effects from American DJ.

PARTY GOBO LAMP

The Party Gobo Lamp offers an inexpensive, easy-to-use way to electrify the atmosphere on your dancefloor. Flick the switch on this miniature rotating gobo projector and you can splash patterns across walls and ceilings. The Party Gobo Lamp consists of half a mirrorball and four gobo patterns, which rotate 360 degrees at 3 RPM. It uses a standard white ZB-EXN 12-volt lamp, which can be enhanced with optional gel filters in mood-enhancing colors like shocking pink, electric blue, and magenta. Featured gobos include stars and flowers. MSRP: $79.95

Flying at a higher altitude, the Sonic Beam is a DMX-compatible, sound-activated fixture that could help you zoom past the barriers that have kept you away from intelligent lighting. It produces a variety of rotating effects, with eight color/gobo combinations, plus white. A "quadra" effect can be created with split four-color gobos that are included. You can also adjust the unit to strobe each combination from one to seven flashes per second. The Sonic Beam will move to the beat and is equipped with its own internal programs for activation without a controller. Some XLR cables are all you'll need to link up to 16 units together for internal control. The addition of an optional Sonic Beam/C mini-controller, or any other DMX controller, will let you access full intelligent control. The Sonic Beam System includes two Sonic Beam units and a Sonic Beam/C mini-controller.

SONIC BEAM

MSRP: Sonic Beam System - $1,200

American DJ
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Tel: (800) 322-6337 • Fax: (213) 582-2610
Web site: www.americandj.com

Dual-drive Overindulgence

How would you like to put your complete cocktail hour on auto-pilot but not have to rely on a couple of long compilation CDs to get the job done? With the new DCM-5000 dual-drive 100-disc CD changer from Denon, you can load up a wide variety of music and then let the machine do the work. The DCM-5000's two CD drives allow you to play one disc and have another in standby mode. An automatic crossfade function provides smooth transitions. It won't replace beat mixing a hot dance set, but it works for background applications. You can also switch to multi-zone mode and play each drive simultaneously. RCA and coaxial digital outputs are included. An infrared remote control is supplied, along with a serial port for external control. Other features: 24-bit Alpha processing; HDCD decoding; 16-character titling of CDs (up to 30 tracks); video output of menus and other functions; chaining of up to five slave units (DCM-5001) for a total of 600 CDs. Careful now, don't over-do it! MSRPs: DCM-5000 - $1,800; DCM-5001 (slave, with no controls) - $1,300

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IT'S HOT

Pick Your Favorite Flavor

Gemini Sound Products continues to cook up a variety of mixers to suit every taste. Two four-channel 19-inch rack-mountable models force you to choose between the PDM-16's six spicy sound effects with speed and level controls or a sweet 24-second sampler with five memory banks and battery backup on the PDM-24s. Decisions, decisions! The two models have these features in common: stereo seven-band graphic EQ, RoboPlay, cue program pan control, talkover function and an assignable/removeable crossfader. For inputs, each one has three phono/line convertible, five line, and two mic connections; master, booth, and record outputs are also provided. Add or subtract musical ingredients by way of master, booth, mic, treble, and bass level controls.

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1 Free scented quart.

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LP-90

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This powerful Double Gobot features 10 colorful gobo images off 2 dichroic mirrors that tilt and turn to the beat of the music, creating an exciting multi-colored effect. Fan Cooled, 2 Halogen bulbs. 24V 250 Watts included. 24lbs

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IT'S HOT

Come Down to Powerhouse

Community Professional Loudspeakers has introduced a new subwoofer, the VLF218, featuring dual 18-inch drivers. The VLF218 delivers in excess of 128dB SPL of output and is rated at 800 watts RMS, 2,000 watts program, into 4 ohms. This bass powerhouse can add low-end punch to your Mobile DJ system, as well as to dance club systems and other installations. The drivers are teamed with 4-inch voice coils and a large 6.8-inch magnet to deliver the necessary high output for big bass. Heavy-duty cast frames provide long term mechanical stability during rugged use. Air-cooling ferrofluid and a vented-pole piece combine to dissipate internal heat and ensure reliable performance.

Community's BCL (balanced cone loading) design equalizes air load on both sides of the cones to improve transient response and deliver a frequency response of 35Hz - 150Hz. The 13-ply Baltic birchwood rectangular enclosure is heavily braced to eliminate energy losses. Rear wheel casters, plus four recessed, heavy-duty steel handles are built-in to help you handle the VLF218. Two Neutrik Speakon connectors are included. An electronic crossover is required. Dimensions are 45" x 22.5" x 29.8" and weight is 178 pounds.

MSRP: $2,179

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THESCOOP

Tracking Your Tracks

Music Minder Software has recently introduced the Music Minder Portable Music Database Software System especially for Mobile DJs. With this program, you can quickly locate any song on any disc in your portable collection.

Unlike software written by record collectors or radio station personnel, this program was created by a Mobile DJ for Mobile DJs. Being 100 percent custom software, the Music Minder System is not limited by the host operating systems in its functionality for a DJ.

There are three significant features to the Music Minder System. First, is its ability to locate any song within seconds. The second feature allows you to categorize the best hits for different occasions and have those songs continuously displayed. The third feature is the database of music that comes with Music Minder.

As a demo, you specify your preferred series of discs: Hot Hits, Hot Tracks, Promo Only, Time-Life, or Billboard/Rhino. The demo database will contain all of the discs for that single series to date. It will also allow you to enter up to 20 more discs of choice. There is no copy protection for the demo database, so it can be freely distributed.

To upgrade to the full version costs $89, for which you receive the balance of the complete database, totaling over 3,500 discs and 55,000 songs. The majority of your portable collection is contained in the complete database so you can manually enter any missing or custom discs.

The Music Minder system runs on DOS 3.1, Windows 3.1, 95, 98, NT, OS-2 and Macintosh using Virtual PC. It is designed to run on inexpensive, previously-owned laptops that you can bring to the event. Its computer requirements are trivial by today's standards.

For your copy of the demo version please write to Music Minder Software, PO Box 541, New Monmouth, NJ 07748 and mention which demo database you want.

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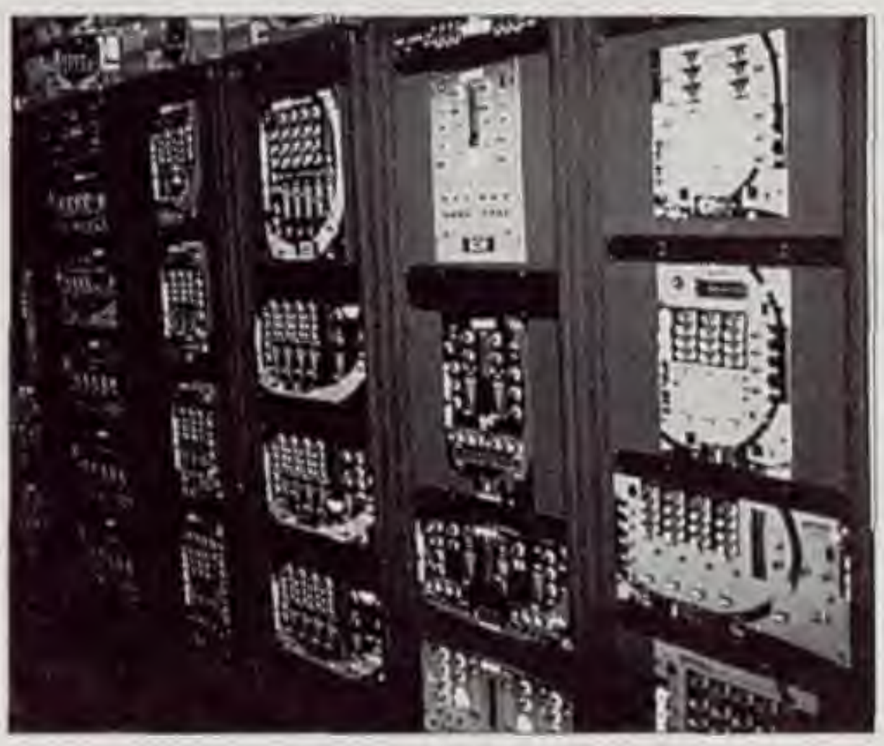
Music Everywhere!

NAMM MAKES MUSIC CITY USA EVEN HIPPER!

BY ROBERT A. LINDQUIST

New York Nick sells hot dogs from a cart in front of the Parthenon. Not in Athens, Greece, but in the Athens of the south... Nashville, Tenn. If you're not aware that Nashville is home to the world's only full-scale replica of the Parthenon, it's not surprising. In Nashville, it's the music! It's everywhere. In fact, it turns out that even New York Nick (who is really from Vermont) is a musician who pedals hot dogs to pay the bills between tours and studio gigs.

If you're obsessed with music, and I know of no serious DJ who isn't, Nashville is a Mecca. Within a few city blocks, you can sample anything from country and bluegrass to '70s, '80s, top 40, jazz, blues, techno, and rap. You name it, it's in Nashville, and it's probably happening right now! If you can't find it downtown, a one dollar trolley ride will take you to the West End or a studio tour in Music Row. If you are feeling particularly touristy, you can hop a bus to Opry Land.



"The Great Wall of Mixers" in the Gemini room at summer NAMM.

In Nashville, where it's typical to find music everywhere, the annual summer NAMM (National Association of Music Merchants) trade show is the multiplier. In addition to the traditional haunts, like Tootsie's Orchid Lounge, bands and musicians take up stations everywhere from the roof of the Hard Rock Café, to the temporary stage on Broadway in

front of the Gibson Guitar Café.

In an interesting flip-flop, Nashville is a live music town made famous by the recordings and radio broadcasts (The Grand Ole Opry still broadcasts on WSM) it has produced. As a result, the Nashville music machine seems to hold high regard for DJs and KJs who participate in popularizing new music. The first thing almost every up-and-coming musician looks for with a new CD is a DJ to take it to the people. You know how to fit their music to format. You know how to present it to an audience. And as a DJ, you are part of the biggest segment of music buyers. So for DJs and musicians to co-exist on a common plane is not only essential, it's natural. Whether your livelihood is making music, playing

music or just listening, few places, if any, offer more opportunity than Nashville.

TO THE SHOW!

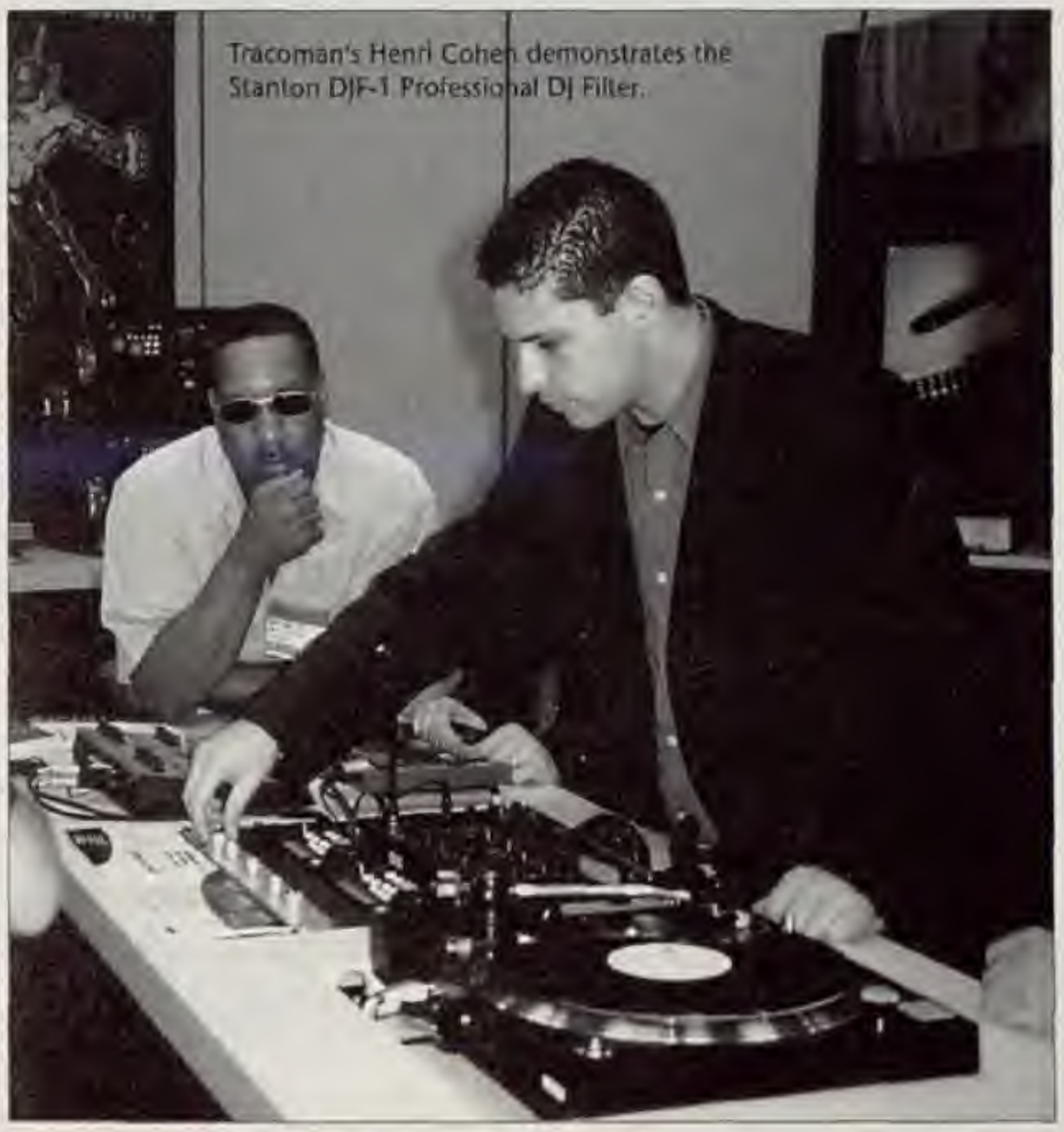
As is typical of NAMM shows, the products on display run from acoustic instruments based on centuries old designs to electronic technology on the cutting edge. Obviously, for DJs the accent is on the latter.

AMERICAN DJ

"Experience the Q" was the bannerline at the American DJ exhibit where the Q-Series mixers and CD players were in the spotlight. The Q-line now includes the Q2221 and Q-2221/S 10-inch pro scratch mixers, the 19-inch Q-2422 and Q-2422/S three-channel units and the top-of-the-line Q-3433/S 19-inch design for mobiles. The latter features provisions for three phonos, seven lines and three mics. Fader Q start facilitates instant start with American DJ's Q-Series CDPs. Outputs are balanced XLRs and there are three bands of EQ on each channel. Also being demonstrated were the seamless looping and instant-start capabilities of the new DCD-PRO400 (see review beginning on page 42) and the DCD-PRO300 with karaoke CD+G converter. The converter, which is available through American DJ, provides a karaoke video display using the digital output of the DCD-PRO300 (without buffer).

GEMINI

In the Gemini Sound Products room the focus was on the mixer line, with a massive wall showing 28 newly released or upgraded Gemini mixers. Of greatest interest to mobiles is the BPM-500. This 19-inch professional mixer features four stereo mix channels with inputs for three mics, three phonos and up to eight lines. Three bands of EQ, with a -32 dB cut feature (for low, mid and high) and gain control are included for each channel. There are also beat offset indicators for each channel, push button cueing with cue/program pan control, effects loop, balanced master outputs and a



Tracoman's Henri Cohen demonstrates the Stanton DJF-1 Professional DJ Filter.

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The American DJ Pro-DJ2 CD player can be used with the Q Series mixers for fader-start capability.

Japanese-made E-Z Glide crossfader. Also on display was the CD-240 dual transport CD player (see review on page 42) with a 20 second buffer for exceptional anti-shock performance.

TRACOMAN

In the Tracoman room, the spotlight was on the Stanton DJF-1 professional DJ filter. The DJF-1 is a resonance filter that can be used for creating a custom sound, making sweeps or adding analog warmth to digital sound. Among its many talents is the ability to create effects similar to those used to enhance such productions as the Cher hit

Sennheiser's Jeff Alexander with the new Digital 1000 wireless mic.

Believe. List price is $249. Also new from Tracoman is the Next! Millennium Series of mixers for mobiles. The 19-inch rack-mount unit features balanced outputs, assignable

Numark's CD Mix-1 CD Mix Station features two CD players and a mixer in one tabletop unit.

crossfader, mono/stereo switch, three-band EQ on each channel, and provisions for two mics, three phonos and up to nine line inputs. The Pro-80 lists for $239 and the Pro-100 (which adds FX-loop and cue/pan crossfader) lists for $299.

NUMARK

Among the latest innovations from Numark is the CD Mix-1 CD Mix Station, the first dual drawer CDP and mixer combo. The CD players feature pitch/jog wheels for setting cue points and adjusting tempo. There's ±12 percent pitch adjustment, a BPM counter, auto "dead-space" elimination

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and track sequence programming. The mixer section has external inputs for a mic and two phono or line inputs, balanced and unbalanced master outputs, crossfader and three-band EQ. One of the most unique talents of Numark's CD Mix-1 is its 12-volt operation. Combine these features with its tabletop design with built-in handles and you have a player/mixer you can really use anywhere. The unit is attractively priced at $899. In mixers, Numark introduced the DM-1095 with a price of just $250. The unit features inputs for eight lines, three phonos and two mics, balanced master out, five-band EQ and mic input with bass, treble and auto-duck sensitivity adjust. Fader-start crossover with front panel controls is also standard.

VESTAX

For the turntablist, Vestax introduced the PDX-a1s. The hot feature here is A.S.T.S, which promises non-skipping performance even when pushed to the max. The floating

John Terry from Vestax demonstrates the PDX-a1s' resistance to tone-arm skate and skip.

tone arm eliminates howling and feedback, and the tone arm adjusts to the height of the cartridge. Also available in vertical configuration are the PDX-a2s. Other highlights from Vestax include the PMC-15 MXII mixer with four channels, inputs for three mics, two-band EQ and XLR outputs. List price is $349.95. The CDX-15 is an upgraded version of the CDX-12. In the new version, the built-in mixer has been dropped in favor of adding a 15-second buffer memory. The result is instant start and non-skip performance.

SONY

Getting back to the basics of making life better for Club and Mobile DJs, Sony's contribution is the new WRT-807A wireless mic and MDR-V700DJ series headset. Designed for vocal performance, the WRT-807A brings Sony's experience in wireless mic design to a more affordable level. The unit features the same high quality, dynamic element used in broadcast and major tours for optimum sound quality and superior resistance to

New from NAMM

Laura Betterly and Jorgen Hedberg from VisioSonic demonstrate their DJ music mix software.

feedback and handling noise. Suggested list price is $799. The MDR-V700DJ headphones feature a rotating ear cup for off-head monitoring, along with a sleek enclosed ear design for superior isolation and excellent bass response. MSRP is $149.99.

SENNHEISER

The digital 1000 wireless microphone system, from Sennheiser, is a four-channel, user-selectable unit operating at 900 MHz ISM frequency band. The digital circuitry of the system eliminates the need for a compander and the audio degradation commonly associated with it. The use of a 9-volt battery makes the transmitter small and lightweight. Suggested retail price is $895.

For more products introduced at the 1999 summer NAMM show, watch for *Mobile Beat's* Annual Gear Book, which hits the newsstands in late October!

Dave Lopez and Mario Montano of Odyssey with their latest combo case design for mobiles.

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Both the American DJ DCD-Pro400 and the Gemini CD-240 compact disc players will successfully eradicate the "vibration vampire" from your show, once you "stake" your claim.

Butter the VAMPIRE Slayer

BY STEVE "ISLAND JAKE" JACOB

I'm sure you are familiar with the legend of vampires. They come out at night to suck the lifeblood from their victims so that they may continue to exist and "recruit" new members. From Bela Lugosi to *Buffy the Vampire Slayer*, the plot is always the same. Drive a wooden stake through the heart of the vampire and you rid yourself of one pain in the neck.

Speaking of a pain in the neck, how do you feel when you are in the middle of a show on a bouncy floor and the CD you are playing skips or stops playing? The vibration vampire has just taken a bite out of your momentum. Are we doomed to eternally play parties knowing that at any time, in any place the "Prince of Skip-ness" may overcome us?

Cower no more my DJ brethren, for I have not one, but two stakes that will vanquish the oppressor. No more will you have to apologize to your party, reduce the volume of your subs, or live in fear of when the next interruption will come.

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ADJ's DCD-PRO400 cuts a path of consistency through just about any "vibrating vampire" that you might encounter.

The latest stakes for keeping your show skip free are the brand new anti-vibration or anti-shock buffer memory CD players from American DJ and Gemini. Although we've previously tested other dual drawer CD players with this feature, these are the first such units from both of these well known brands.

Stake or Dagger?

The American DJ DCD-PRO400 looks like a typical dual drawer CD player except that it has exquisite brushed aluminum faceplates on the remote unit and the changer section. Black accents abound on the legends, the oblong framing of the LCD display, the pitch control sliders, the drawers, the power button, and the outside fast forward/reverse control rings on the jog wheels.

The industry standard use of red for the cue buttons, green for the play/pause buttons, and blue for drawer activation, which appear on both the remote as well as the changer section, provide instant recognition and ease of operation. The cue and play/pause controls are further supported by red and green LEDs, respectively.

The cue point in/out buttons, reloop, time, jog wheel, pitch bend, pitch activation, and counter buttons are all dark gray, while the memory, recall, track skip, memory bank, program, repeat, BPM, and single/continue buttons are all a light gray.

The backlit green LED provides a wealth of legible information from just about all angles. The overall fit and finish of the product is first rate and ergonomically designed. Everything is right where you expect it to be. Now let's sink our teeth into its operation.

ADJ's DCD-PRO400 cuts a path of consistency through just about any "vibrating vampire" that you might encounter. This is made possible by its soft touch buttons, with their reassuring and verifying click, the instant start, the super fast cue/play/re-cue/replay stutter effect using just the cue and play buttons, and the tactile feel. But the consistency doesn't stop there.

The anti-shock circuitry (with what I believe to be about 6 seconds per side or 12 seconds total—the manual didn't specify) will let you play with inspiration instead of perspiration on wavy dancefloors. You can now look into the eyes of the "vibration vampire" and smile back with an air of confidence in his inability to accost you again. (It's likely that there are more total seconds in the buffer, but some of that may be directed to the seamless looping effect.)

The anti-shock circuit worked so well that I was able to turn the changer 90 degrees and it still played flawlessly. I did however find that when I dropped it or gave it a good hit, I was able to disrupt it. But in both cases, I far exceeded actual working conditions to find out how quickly it would recover. I am happy to report the unit re-cued in about 1-1.5 seconds.

The memory also stores up to 10 + 10 different cue points, offers true seamless looping, 10 direct-to-track location cueing, 30 + 30 programmable tracks, fader start/stop with ADJ mixers, relay playback, selectable ± 8, 12 or 16 percent pitch adjustment, stutter or "bop" effect, 15-minute sleep mode, and cue point memory, even if you lose power.

A Black Lance

Another weapon to use against those vibration demons is Gemini's new anti-shock CD player: the CD-240.

The CD-240 is as striking with its shiny black lacquer finish as any product I have ever seen. Although the layout of the remote control is slightly different than the American DJ unit, Gemini deserves kudos for making this portion of the unit a full 2 inches smaller in height, without making it look or feel crowded. For the rack-space conscious, this may be an important consideration. Fit and finish is first rate on this new offering.

The CD-240 also ascribes to the industry agreed-upon red, green, and blue color-coded buttons for the cue, play/pause, and drawer activation. Gemini goes a step further and adds a dark red stop button to kill playback altogether.

Contrasting its "Darth Vader" blackness, there are white legends, as well as a series of dark gray buttons for control of the pitch, pitch choice (4, or 8, or 16 seconds), pitch bend, track skip, and cue in/out points.

Gemini deserves kudos for making this portion of the unit a full 2 inches smaller in height, without making it look or feel crowded.

Also using a green LCD display, the Gemini provides a plethora of information from almost any angle. All the buttons have the same popular soft touch control and reassuring click. The jog wheel has the best feel that Gemini has ever had in a CD player to date, plus you can bend the pitch fore or aft up to 16 percent for precise beat matching.

One new control I found on the Gemini was a backlit green button labeled "Robo Start." This reminded me of a feature that appeared on the very first dual drawer player, namely the Numark 6020, in the late '80s. When the CD-240 is set in the single play mode for both drawers, and CDs are

loaded in each, Robo Start drives both players to play alternate cuts from each disc. A great feature for cocktail hours.

The anti-shock circuitry is a thing to behold. A full 10 seconds per side (for a total of 20 seconds) is dedicated to stopping anything short of a bomb blast from skipping your disc. As impressed as I was with the American DJ unit, I was even more anti-shocked with the Gemini unit.

I also tipped this unit 90 degrees with no adverse affects and it took the most violent hits, drops, and jarring I've ever subjected a CD player to without as much as a hiccup. I would even go as far as daring the vibration demon (a.k.a. souse) to try to make the CD player skip by jumping up and down on the floor. If you want the most anti-shock unit out there today, Gemini definitely has it.

20/20 Hindsight

As an equipment reviewer, it's part of my job to try and find ways to improve both players. In this case, both units have digital outs to maintain signal integrity when mixing to MD, CD, or DAT. Instead of RCA or COAX outputs, how about 1/4-inch or XLR connectors?

Secondly, if Gemini added more buffer memory to its reloop function, the slight delay between the end and start of a loop would be eliminated. At least that's how some manufacturers address the issue. (The manual even warns you that this will take place.) On the up side, if you are doing mostly weddings and private functions where looping isn't an issue, the Gemini may be the best choice due to its supreme anti-shock capability.

If, on the other hand, you are doing more clubs, raves, and remixing, the American DJ unit is the weapon of choice, due to its superior looping.

In either case, you will successfully eradicate the "vibration vampire" from your show once you "stake" your claim.

KEY FEATURES

Gemini CD-240	American DJ DCD-PRO400
20 Second Anti-Shock Buffer Memory	True Seamless Looping Anti-Shock Buffer
Robo Start Feature	Jog/shuttle wheel
Search Jog Wheel	10 cuepoint programmable
Single-Auto Cue /Continuous Play	Q-Start Feature
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In the BAG

BY JAMMIN' JIM KERINS

Teaming Bag End's new TA6000-R speakers with latest version ELF-M2 processor-controlled S18E-C subs.

My recent visit to *Mobile Beat* world headquarters rewarded me with an enviable speaker review assignment. I was dispatched to review a top-of-the-line Bag End sound system that included TA6000-R speakers, and ELF-M2 processor-controlled S18E-C subs. This is not your run-of-the-mill subwoofer sound system. No, this baby claims a new record in lows (is 18 Hz possible?) with fidelity that rivals your techie neighbor's twenty grand home stereo. Even more surprising is its size. It's ultra compact, and yet it will blast 300 of your closest friends into the next county. I loaded up my van with the precious cargo and headed off to see if this premium system yields a premium value.

To the bat cave!

Arriving back at "Tech Central" (my garage), I began ravaging the boxes with wild abandon, like a kid on Christmas morn, eager to touch these new high-tech toys. Similar to other systems in the Bag End line, this system features two compact subs, two mid/high cabinets, and a processor. Keeping with a tradition rooted in a love of bass, I went for the subwoofers first.

Subs, in general, are heavy. The S18E-Cs weigh 75 pounds, so they are relatively easy for a man (and a few women I know) to carry. Each cab is attractively finished in black "carpet" with classy metal speaker covers, jack plates, handles, and a pole-mount adapter. These are the smallest subwoofer cabinets I have ever seen that use 18-inch drivers.

Next are the amazingly small, but suspicious looking mid/high speaker boxes, the TA6000-Rs. These trapezoid-shaped cabinets are just 22 inches tall, 11 inches deep, and a scant 9 inches wide. At around 35 pounds each, with a perfectly placed handle, you can easily carry two at once. The unique plywood boxes are loaded with two 6-1/2-inch woofers (for midrange) and a compression horn driver. The latter is mounted between the woofers in a vertical arrangement. The boxes front facade are finished off with high-quality black splatter paint and a metal grill. They have the look of the larger cabinets you see at concerts or in theaters. Every aspect of the fit and finish of these cabinets shows Bag End's close attention to detail and craftsmanship. Mounting the top boxes on the subs is accomplished by using either 2- or 4-foot poles, which are available from Bag End.

The black box

The centerpiece of the system is the custom-tuned and user-adjustable ELF-M2 (extended low frequency) processor. This is a standard one-rack space unit, which controls all of the vital electronic functions, such as crossover, limiter, gain, time alignment, and various other functions. The benefit of a processor-based sound system is that it is fine tuned to the speaker system and your personal requirements, yielding maximum system efficiency and a tremendous amount of output and punch from a smaller package.

The real magic of this system is in its electronics, so let's take a closer look. The ELF-M2 processor is loaded with sophisticated electronics that control the speaker system; yet it's easily adjustable. Once you set it, you should be able to forget it.

The processor connects to your mixer via balanced XLR cables. The system will run in stereo or mono with a mono subwoofer output. The functions that the M2 performs, such as time alignment, are essential. According to Bag End, "Time-Align® assures that the fundamental and overtones of a complex transient, acoustical signal are presented to the listener in the same relationship as the electrical signal at the input terminals of the loudspeaker." What this means is, the low-end will sound tight, musical, and not delayed. For more technical information concerning time alignment (how the system uses an integrator instead of low pass filters, the wonders of impedance control plus the value of phase correction) check out www.bagend.com.

Take a dip

Front panel controls on the single rack space processor include ELF integrator gain adjustment (essentially a volume control for the sub) and concealment adjustment. The latter acts like a limiter working on the low-end, but with a very musical difference. When the system senses a huge audio sub peak (like

The ELF-M2 processor is loaded with sophisticated electronics that control the speaker system; yet it's easily adjustable. Once you set it, you should be able to forget it.

on many DJ remixes) it reduces only the lowest of the bass range. This retains the fidelity while protecting your speakers.

Next there's gain adjustment for the full range speakers and a corresponding CVR (continuously variable recovery) limiter. This is a sophisticated threshold adjustable limiter that continuously tweaks the crossover points and adjusts the frequency response. When the system senses audio peaks, it adjusts to keep speakers and amplifier safe and natural sounding. In other words, when you get too crazy with the volume knob, you won't blow up everything.

I want to impress upon you that this processor is easy to use right out of the box. You can remove the cover to further adjust the ELF cutoff frequency and high-pass frequency, which is explained in the manual. This system is designed to bring new levels of clarity to the subs. You can get excellent bass down to 18 Hz with small subs. The corresponding high-end rivals audiophile systems and it doesn't have to be painfully loud to be heard.

Belle of the ball

Does all this technology mean anything in the real world? Would it be worth the cost for the average DJ to have such a premium system? Will it impress your friends? Do girls care about high-end audio? Enough with the ridiculous questions, on to the big senior ball!

I was booked to play a dance at a ski lodge. The room was circular. The view was of a mountain I have tumbled down many times in the winter. Acoustically, the room was on the lively side and, without figuring the pi factor, I estimated about 2,800 square feet.

To power the system, I selected a QSC 1202 from my arsenal of amps for the top speakers (approximately 200 watts per speaker) and a Mackie M800 in bridge mono for the subs. Each cabinet received the rated 400 watts. Because my amplifier ratings were nearly a perfect match to speaker ratings, no adjustments were needed on the processor, just as little matching was needed on the amplifier to get desired output and potential clipping levels.

Due to the fact that this was a new system, I arrived early enough to crank up the music for a sound check and some experimentation. I started out with the music at low volume while I cruised the dancefloor and listening area with the wireless microphone to ascertain vocal intelligibility. This was a vital preparation for the big Ball King and Queen announcement. Anywhere in the room, the PA had a nice crisp sound and speech was clearly recognizable.

Once comfortable with the correct settings, I cranked up some chaperone-friendly music at about three-quarters of system potential. What I heard was super clean and well defined mid range and sparkling high-end with no harsh overtones. The highlight of the system, however, was the subs. These tiny cabinets reproduced bass like no other small cabinet I have heard. The low end had punch like any quality cabinet, but the deep bass and detail compared only to high-end home stereo subs. Because of this definition, I heard things that you simply don't hear with some other systems, like the subtle nuances and detail of bass guitar notes, not to mention the fat and round tones of synthesizers.

When everyone arrived, I became a little apprehensive. The attendance was about twice what I had anticipated; that many bodies can soak up a lot of sound. After about an hour of introductions, announcements, and mid-level music, I went the safe road and started off with the hit De Jour, *Livin La Vida Loca* (can you say Vanilla Ice?). This immediately filled the dancefloor. I responded by cranking the system to 90 percent.

Circulating around the dancefloor, I was on the verge of amazement with this relatively small system's ability to fill the room with incredible sound. Throughout the night, the system had a wonderful way of sounding full and tight without that listening fatigue you get from lesser systems. There were unsolicited comments on how well the music sounded and two 18-year-old guys tried to talk me out of the subs for their cars.

The night was a huge success. The system performed flawlessly. Certainly, this system requires an investment but, if you want one of the best sounding compact systems available, then it's worth a serious evaluation.

For other information or if you have any hot stock tips, e-mail me at Jamsound@aol.com. Until next time, jam on!

SPECS

BagEnd TA6000-R Speakers

Transducers: 2-6.5" cone
1" exit compression driver w/ horn
Input: Dual banana, 2-1/4" phone,
2-Neutrik Speakon NL4MP
Impedance: 8Ω
Sensitivity: 95dB SPL (1W @ 1m)
Dispersion: 80° h x 60° v (-6dB points)
Power: 150W continuous sine wave
Dimensions: 22.5"h x 9"w x 11"d
Weight: 26 lbs.
Price (MSRP): $620

BagEnd ELF-M2 Processor

Features: 8Hz, fully stereo with two independent channels and two hi-pass filters. Stereo CVR™ limiter on the hi-pass section. Comes with MPS-120 12V dc wall-mount power supply. Balanced XLR adapters to unbalanced 1/4" phone or RCA connectors.
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BagEnd S18E-C Subs

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Impedance: 8Ω
Sensitivity: 96dB SPL @ 80Hz (1W @ 1m)
Power: 400W continuous sine wave
400W music program
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Weight: 75 lbs.
Price (MSRP): $860

BY GEORGE MOHR

Fix it on the fly

THERE'S NO GETTING AROUND MURPHY'S LAW, BUT HERE'S HOW TO AVOID PAYING DEARLY.

You remember Murphy. That pessimistic fellow who once said something to the effect of "...anything that can go wrong will." Sometimes he's all too right—like when some little anomaly gets inside your system and plays a game of "gotcha" right when the crowd is singing "The Bride Cuts The Cake."

How do you keep from becoming a victim of Murphy's Law? Here are some troubleshooting tips to keep Murphy from wreaking havoc on your next event.

TOOL TIME

A tool kit can be a big help when things go awry. In this toolbox, you should pack a pair of needle-nose pliers, wire snips, a couple of screwdrivers, fuses, vise grips, and light bulbs for your lighting system. I also recommend an electrical tester of some sort, which you can get at any hardware store, so that before you plug into that VFW outlet, you can make sure it is wired correctly!

While at the store, pick up at least one roll of duct tape and one roll of electrical tape. If you are technically inclined and know how to do continuity tests, then a continuity checker, which checks for bad wires, is another good item for your tool box.

Faulty hookup wires and cables cause most problems. For the average system, you should have at least one backup cable for every type and style of cable in your system.

SPARE ME

Sometimes things go wrong that you can't fix on the spot, such as an equipment failure. This is why it's so important to bring backup equipment. If you use a wireless microphone, be sure not to leave home without a spare wired microphone. If your disc player quits, a Sony Discman can save the show. A Gemini PMX-7 (for example) sounds great and fits in the bottom of your toolbox, just in case your mixer goes on the blink.

If something big is going to fail on you during a show, it will most likely be your amplifier; always carry a spare. Get a professional model as opposed to a consumer type. It doesn't have to be big, but it should be as reliable as your main amp. I find most lightweight amplifiers (such as the MTX Soundcraftsmen Shoebox or P850) work wonders.

If you like full-sized models, Soundtech has a couple of amps that will fill the bill. If you are looking for something that can bear the full brunt of force as your main amp, check out the PLX series from QSC. Generally, even if the amplifier is about half the power of your main amp, it will still be good enough to get you out of a bind.

TESTING 1, 2, 3

What do you do if a failure occurs? The best place to start is to work backwards from your speakers to your source (phono, CD player, etc.).

Do a physical inspection of the cables, checking for frayed ends. Starting with the speakers, if one channel is dead or humming, swap the cables. If the problem moves from one speaker to the other, the speaker is good and the problem is elsewhere, or in the speaker wire itself. Swap the cables at the amplifier's end. If sound now comes out of the speaker that was previously dead then the problem lies further up and not in the wire.

Next, move on to the amp and see if it is getting a signal from the mixer. Are the meters moving like they normally should? If so, then you either have a bad channel on the amp or a bad cable.

Follow the same procedure for determining if you have a bad cable as you would with a speaker. You should shut off your amp every time you change wires to avoid any pops or clicks from surging through your system. If you determine that you have a signal from the mixer, and the wires are OK, the problem is in the amp.

If your mixer's outputs are fine, check to see if the problem is isolated to one source. If you have sound coming out on both channels on everything but one unit then the problem could be in its wire or the unit itself. If so, break out the Sony Discman. If not, there is a problem with the mixer.

If you are using turntables, sometimes you may get a loose connection in the tone-arm or needle. Make sure the headshell is firmly seated into the tone-arm and that the contacts are clean. If you are getting a nasty hum out of the system, check the turntable's ground wires.

If both channels are dead or humming, the first place to look is the amp. If the meters on the amp are moving and you're getting no sound then the problem could lie in the amplifier. See if the amp is in "protect" mode. Many amplifiers have this built in to protect the amplifiers from bad loads or short circuits. You could have a wire that is shorting at the terminals or is frayed. If the two bare wires touch together, that will shut down the amp.

FOR GOOD MEASURE

This procedure of checking your system before a gig is also good preventative maintenance. Checking your wires in between gigs can reveal potential "hot spots." As far as your equipment is concerned, most of the checking should be done with the system on at low volume. Turn the gains down on the amp for best results. As for lighting systems, most of them are self-contained. If you have trouble with a unit, it will pretty much be out of commission with two minor exceptions: the bulb and the fuse. Always carry a spare fuse and bulb for each lamp you have in your system.

If you have any further questions about this or any other technical topic, feel free to contact me at Abracadabra...The DJ Pro Shop, 1015 Sunrise Hwy., West Babylon, NY 11704.

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BY TONY BARTHEL

OUR ANNUAL SEARCH FOR THE BEST DJ VEHICLES FINDS THAT SMALLER AND LIGHTER ARE NO LONGER THE TREND.

Audio engineers are doing wonderful things. Our gear is getting smaller, lighter and easier to carry. It sounds better than ever and is very reliable. Being a DJ no longer means driving to an event in a beat U-Haul truck loaded to the brim with electronic antiques. Now it's possible to arrive at an event in a compact wagon or SUV loaded with high-tech goodies that sound fantastic.

Vehicles, on the other hand, are getting bigger. While the late 1970s and early 1980s promised small cars for everybody, the 1990s have shown that not to be the case. It is now possible to get a luxurious vehicle that is capable of hauling an amazing amount of gear in comfort and style.

This year, for our annual truck and van issue, I've tested many of the newest vehicles capable of hauling gear. In fact, I've actually driven these vehicles to an event loaded up with gear and found out how they perform as music movers. The test load for these vehicles has changed since last year. Previously, only a full-sized vehicle would accommodate all of my gear. Now an entire system that pounds out great sound fits into a Subaru.

MINIVANS

While Sport-Utility Vehicles (SUV) are hot, carmakers are still selling a lot of minivans. As such, there are several new additions to the minivan market that are very interesting. Minivans are a logical choice for DJs because they're easy to load, comfortable and easily garaged. The cattle doors on both sides of the newest models makes it easy to get at any of the gear inside quickly, and power sliding doors are great for when your hands are full.

Ford Windstar

Minivans used to be at the top of the charts, the hottest thing since sliced bread. Now, it's no longer hip to drive the family bus.

To counteract the uncoolness, minivan makers have made their vans even more useful and stylish. New minivans offer storage spaces, convenience devices and other features, which make them perfect for family transportation during the week and lugging DJ gear on the weekends.

Ford has taken their anonymous Windstar and turned it into something really cool—well, for a minivan anyway. One example is the available dual power sliding cattle doors. Have a case of CDs in one hand and a fog machine in the other? No problem, unlock the doors with a remote control, push the power door button and the door magically slides open.

Incidentally, this is great entertainment as people walk by the house. Hit the unlock button twice on the remote control which sounds the horn, then open the door as passers-by get that "where is the candid camera" feeling. Okay, so it's childish. It was fun, and that means a minivan is cool. There's no sport-utility vehicle with that

Ford Windstar

entertainment option.

Another good feature is a backing sensor. There are four sensors on the rear bumper. As the vehicle is backing, they sense proximity to objects such as walls, fences or even kids who would be invisible to the driver. A beeper inside the van increases the pulse of the beeps as the vehicle gets closer to any object the sensors detect.

One thing that is sure to sell owners on this minivan is its government safety rating. In crash tests, the Windstar received five-star (the highest) ratings for both driver and passenger safety. Since this vehicle sells to parents, safety is important. Windstar is also the only vehicle of this type to receive a five-star side-impact rating, which is very important.

With a 3.8 liter V6, the Windstar feels peppier than the tested Honda Odyssey minivan, even though Honda advertises that theirs is the most powerful vehicle in the class. The Odyssey had more convenient seating options but didn't offer the optional back-up protection or the five-star safety rating. It would behoove anyone interested in a minivan to consider both, since they are very competitive, but subjectively one will definitely win out over the other. The Windstar is a very good vehicle for DJs. It offers a large, commodious passenger/cargo bay, the convenience of dual sliding cattle doors and a large hatchback. The power is good, the comfort is good, and it's more stylish than ever.

Mercury Villager/Nissan Quest

When minivans were the hot ticket, everybody was scrambling to get one to market. There were some odd partnerships created from that frenzy, but one of the saner marriages that has lasted is that between Nissan and Mercury. The Villager from Mercury and the Quest from Nissan are vans that came from the collaborative efforts of two distinct carmakers. For 1999 that joint effort has been redesigned with more power and features plus some of the unique items that were present on its predecessor.

There are three derivations of Mercury's version: the base Villager, the Villager Estate and the Villager Sport. The tested top-of-the-line Villager Sport was equipped with virtually every feature available, including rear air conditioning, premium audio system, leather upholstery, and much more.

It is said that sport-utility vehicles are toys for show, but minivans truly put in a day's work. The best way I found to prove this was to load four guys into the Villager and head for the Mobile Beat Show in Vegas last January. Enduring the five-hour trip with a quartet of jokesters made the trip seem like a short week (OK, a long week).

In addition to some really poor jokes, entertainment came through the use of the optional message recorder located in the driver's sun visor. This device allows one to record several messages (and this writer hopes that Mercury considers this a public apology for anything recorded during the journey that might seem in poor taste). There is also the first-rate stereo with five-CD juggler to help shorten the hours. Mercury chose to place the CD changer near the floor of the van in the center console, which one rider said would discourage theft by not being visible, but also made it difficult to load, according to this driver.

The tested Villager has two center bucket seats that can be removed and a third sliding bench seat. This third seat can slide virtually the entire length of the cargo area optimizing either cargo area or passenger space. There is also a rear shelf for smaller items that can be placed in any of two positions or completely removed. This flexibility came in handy. On the way to Vegas, passenger space was the desired setting; the return trip was a different story.

Mercury Villager

Cargo space is not as generous as in some larger minivans such as Honda's giant new Odyssey, the Ford Windstar or the larger Chrysler vans. The Villager is more maneuverable than those vehicles, however. The sliding seat does not come out without tools, so if the Villager will be used as a DJ rig all the gear has to fit in the cargo hold with the bench seat still there.

Maneuvering the Villager is more enjoyable thanks to a larger 3.3-liter V6. This bigger engine gives the Villager more oomph for getting on the highway and cruising above the legal limit (not that cruising above the legal limit was even considered). Cruising is something the Villager won't do much of on a single tank of gasoline. The Villager's on-board trip computer never predicted more than 300 miles on a single tank, although the recently tested Oldsmobile Silhouette Premier would easily predict close to 500 miles on a single tank. Whether the Villager's computer was pessimistic or the fuel economy was only fair, this made the Olds feel almost like a camel by comparison.

Oldsmobile Silhouette

The newly redone Silhouette is the product of an international development effort by General Motors that not only includes Oldsmobile, but also Pontiac in the U.S. and Opel in Europe, making this minivan a truly global product. The Silhouette is available in two lengths and, as is the current trend, offers either one passenger-side sliding door or a second such door on the driver's side.

No matter which Silhouette one ventures into acquiring, the only drive line is a 3.4-liter V6 engine mated to GM's four-speed automatic transmission. In the Chevrolet Venture, which was the shorter version, the 3.4-liter V6 provided a very strong feel, however, in the longer Oldsmobile van the additional weight of the extra length was noticeable. That's just the law of physics at work.

The V6 offers enough get-up-and-go for most driving around town, but loses some steam on more challenging freeway on-ramps. Still, the van is competitive in the segment.

Oldsmobile is proud of many of the innovations incorporated into the Silhouette. For example, the windshield features a coat-

Olds Silhouette

ing that helps to keep the interior cool and also serves as the radio antenna. There didn't seem to be any deficiency in the radio's reception.

The optional power sliding side door is a decided feather in the Silhouette's cap. Approaching the van with an armload of stuff, one can simply push a button on the remote key fob transmitter and the sliding door opens. To prevent accidents, when the door closes there is a sensor in the mechanism that determines if there is a blockage in the doorway, however, it takes some effort to activate it.

There are also numerous storage areas in armrests throughout the van, and the rear seats each have their own adjustment for legroom and backrest angle, a very useful feature. Hay fever sufferers will appreciate the replaceable pollen filter in the air conditioning system.

The Silhouette's air suspension also incorporates a valve that allows one to utilize the air compressor to inflate tires or, in the case of this reporter, a basketball. The hose is long enough to reach each tire and makes those after-hours sports games possible even if the basketball needs a little air.

SPORT-UTILITY VEHICLES

SUVs are all the rage today and can also present interesting options for a DJ. While they are less efficient than minivans, they do look better and, in some parts of the country, the four-wheel-drive aspect of SUVs is a definite asset.

Ford Explorer

When it comes to trucks, Ford outsells everybody. The number one vehicle in the country is consistently the Ford F150. The best-selling compact pickup is always the Ford Ranger. And the Explorer embarrasses everybody else when it comes to sport-utility vehicle sales. The company has this crazy idea of offering what customers ask for. What makes Fords like the Explorer so popular? To find out, we took a 1999 Explorer Eddie Bauer Edition to Palm Springs.

Equipped with the newest engine in the Explorer range, Ford's 4.0-liter single overhead cam V6 mated to a five-speed automatic, this Explorer was outfitted with just about every imaginable convenience and luxury feature available. Leather upholstery, power windows, locks and seats, cruise control, climate control and a host of other luxury touches are what one comes to expect in a luxury vehicle nowadays.

In addition, the Explorer added lights below the front door mirrors that would pinpoint puddles or other impending doom. There are remote controls on the steering wheel for the radio and the climate control. A trip computer details information about fuel consumption and remaining fuel, and a digital compass shows the way. The Explorer is as luxurious as a Lincoln. In fact, the next version of the Explorer will have a Lincoln brother, according to trade journal rumors.

Ford's 4.0-liter overhead-camshaft V6 and five-speed automatic transmission are the justification for trying this version of the Explorer. The powertrain is mated to an automatic four-wheel-drive system that offers the benefits of a fully automatic four-wheel-drive with the ability to select a low range, giving this system the best of all worlds. This is the best powertrain combination for the Explorer, unless one wants to pull a heavy trailer. The V6 and automatic offer sprightly acceleration, with the automatic seeming to always find the right range. This package doesn't have the weight and thirst of the V8, but still offers good acceleration under all conditions.

Ford really has hit the nail on the head with this power train. The responsive V6 and well-matched automatic make the Explorer a pleasure to drive. The automatic four-wheel-drive system had no problem with a desert trail that consisted of sand, dirt and mud. The cargo area handled plenty of purchases at the outlet mall, including one that literally flew out the window in an incredible gust of wind. Combining a solid reputation for building trucks, a good powertrain and luxurious appointments, this Explorer really is king of the hill. Or, at least, king of the mall.

Ford Explorer

Jeep Grand Cherokee

The new Grand Cherokee boasts many advances over its predecessor, including an all-new V8 engine option, new five-speed automatic transmission and significant improvements to braking. The vehicle is a few inches longer than the present model, primarily to accommodate a spare tire in the floor of the cargo area. It also boasts a slightly wider track and greater height, making for better headroom.

Chrysler's knack for making first-rate cabins is in evidence in the new Grand Cherokee, with controls located more logically

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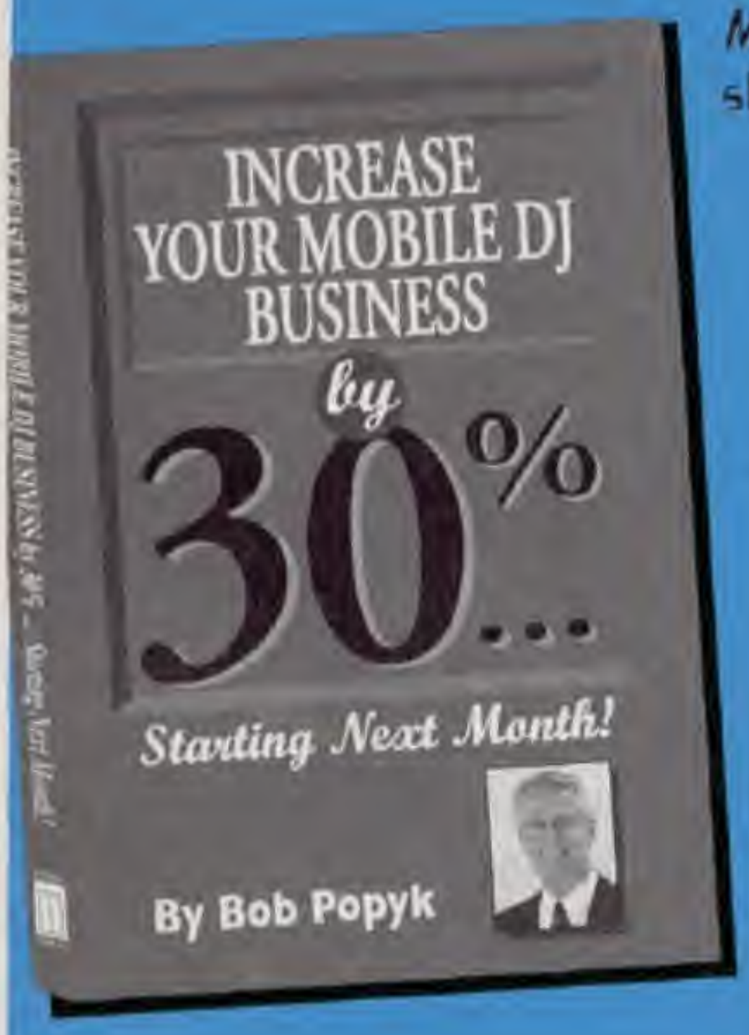

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than in past Grand Cherokee models. One of the unique features inside is a first-in-the-industry infrared temperature sensor for the dual climate control that measures cabin temperatures individually for the driver and passenger and adjusts the temperature accordingly.

The increased cabin height also means more headroom for those occupants, particularly with the popular sunroof option. In fact, there is now a grab handle for the passenger.

Up front, the proven in-line six-cylinder engine is still the base power plant, but over $40 million has been spent upgrading that engine. Optional is an all-new 4.7-liter overhead-camshaft V8 engine mated to a "multi-speed" automatic transmission. Chrysler doesn't call the transmission a five-speed because it chooses up to four ratios as it ascends through the gears.

In fact, the whole vehicle is designed for quiet and comfort. There are 11 pounds more seals around the doors alone. The new V8 engine is not only smoother than its predecessor, but also offers the benefits of increased fuel economy and lower emissions to boot. Power levels are comparable despite the new engine's smaller size.

A trip over the Rubicon Trail—one of the most difficult off-road courses there is—proved that the new Grand Cherokee was on-track with its heritage.

Isuzu Rodeo

The Rodeo is available in four price points,

Jeep Grand Cherokee

from the affordable two-wheel-drive four-cylinder "S" model to the luxurious LSE. There are two options for spare tire storage—under the rear floor pan or outside a swing-out tailgate on a bracket. The tested Rodeo was the LS model, which includes air conditioning, power windows and door locks, AM/FM stereo and keyless remote. It also sports Isuzu's 3.2-liter V6 engine and four-speed automatic transmission, which has three modes of operation, "power," "winter" and normal.

The power mode of the transmission functions by upshifting later and downshifting earlier. This means the engine can

Isuzu Rodeo

operate more quickly. On the plus side, this makes the Rodeo almost sporty in acceleration, but does result in slightly poorer fuel economy.

In winter mode, the transmission starts in second gear reducing the power to the ground and making it easier to get going when the roads are icy. The winter mode automatically disengages above 35 miles per hour, returning the transmission to normal mode.

The Rodeo showed itself to be quite capable in off-road maneuvers, traversing a partially dry riverbed and some rather steep grades without any complaints, at least from the vehicle. The passengers in back weren't too happy since they are not the adventurous type.

The Isuzu Rodeo is popular for good reason. It's roomy and comfortable, offers reasonable performance and fuel economy, and is not priced in the stratosphere.

Lexus RX300

Like other SUVs, the RX300 affords the high seating position that people like. Being a Lexus, the interior is well appointed with luxury features such as automatic climate control, power everything and a quality of design that is the reason this luxury manufacturer has made such a name for itself in such a short time.

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Mobile Beat's TRUCK & VAN Special Feature

Lexus RX300

Front-wheel-drive is standard in the RX300, with optional all-wheel-drive making it a good vehicle for places where the climate lands on the pavement. But this is not a back-woods burner; this is a tall passenger car with the capability of handling whatever nature places on the road, except for things like trees and moose.

Technology is a highlight of the RX300. The engine's idle is amazingly smooth thanks to a solenoid-controlled diaphragm on an engine mount, which creates pulses that are equal but opposite to the engine's movements, removing the feel of vibration. There is continuously-variable valve timing in the engine, meaning that the valves open and close at different rates depending on engine and driving conditions.

Unfortunately, for DJs, this is a rig where small gear is all it will hold. The RX300 is about the size of a mid-size station wagon, so those big subs or turntable-sporting consoles aren't going to fit into the back. Got a set of Eons or Bose speakers and a Pioneer coffin? The RX300 is for you. Don't even think about putting one 18-inch sub in the back, it won't fit.

GMC Yukon Denali/Cadillac Escalade

When Land Rover crossed the pond with their luxury sport-utility vehicle, a lot of people questioned the idea of a luxury truck. Today, there is no doubt that the market for this type of vehicle is strong and growing. Need proof? Consider that the best-selling Lexus today is the RX300, that Lincoln has outsold Cadillac for the first time ever because of the Navigator, and Mercedes-Benz can't build enough of their ML320 SUV to meet demand.

Being the premium truck brand at General Motors, GMC wanted in on the party, too. They took their highly popular Yukon and added all the luxury features available for this model. Then they gave it a fancy appearance and "viola!" instant luxury SUV. That's how the Denali version of the Yukon was born.

As a show of confidence from GM, Cadillac gets to join the party with their own virtual clone of the Yukon Denali. With very few detail changes, the Yukon Denali will become the Cadillac Escalade, which is now available at Cadillac dealers. GM held back a long time on the Cadillac version simply because the Yukon, and its twin the Chevrolet Tahoe, were selling every unit they could manufacture and the waiting list was long. Robbing assembly line capacity for yet another model seemed silly, until they realized how much profit there was in each unit. By some estimates there is as much profit in one Escalade or Denali as there is in 20 Cavaliers.

Driving the Denali is an enjoyable experience for those who like SUVs. There is the typical high seating position, the very aggressive front styling and a feeling of confidence from the Vortec 5700 engine, which sports 255 horsepower. Standard equipment includes a Bose CD system that incorporates both a single CD player in the dashboard and a six-disc changer in the center console.

Remote keyless entry, power leather front seats with lumbar adjustment and seat heaters, and chrome-plated wheels are among the other touches that give the Denali its luxury

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GMC Yukon Denali

pedigree. The main differences between the Denali and the Cadillac Escalade are slightly different leather for the seats and Cadillac's inclusion of the OnStar system, which features some navigation and anti-theft benefits.

Driving the Denali up to a local mountain range proved to be an amazingly comfortable ride. There is a tremendous amount of front seat room in this vehicle. The large, flat seats are comfortable even on long journeys. With just the driver aboard, the Denali climbs hills, goes off-road and challenges freeways with no problem. There is no doubt that this vehicle is capable of pulling up to a 6,800-pound trailer while still keeping the occupants comfortable.

In terms of comfort and spaciousness, the Yukon Denali is miles ahead of the Land Rover, as well as the Toyota Land Cruiser and its Lexus LX470 twin. Those vehicles do possess more off-road acumen, but the automatic four-wheel drive system in most of these vehicles will probably never see full usage. It's the Lincoln that gives the Denali a run for the money. Still, GM isn't having an ounce of trouble selling every Yukon Denali it can build.

PICKUP TRUCKS

For DJs, pickup trucks are the least practical because there is only one loading point, the tailgate, and one must purchase a camper shell in order to secure audio gear. However, pickup trucks are very inexpensive and do tend to be reliable, so the cost of a pickup is a logical reason to choose this mode of transportation. Several interesting new pickups are available.

Ford Super-Duty

With all the hype around the movie *Titanic* there is a corollary that can be drawn to the newest pickups in Ford's line. Like the Titanic, they're bigger than anything that came before them, offering more first-class accommodations and a smoothness that is unrivaled. But, unlike the Titanic, the owners won't be sunk on the maiden voyage.

Full-size pickups already come in a dizzying array of capacities and configurations. Designed to match customers' needs, pickups are available in two-door, extended cabs, extended cabs with rear "suicide" doors and full-on four-door cab styles. Two pickup box sizes are also available on all full-size trucks. They are also available without the pickup box altogether in cab-and-chassis configurations for those who want to add their own components such as tow truck hardware or camper modules.

There are little big trucks and big big trucks. Now with the 1999 Ford Super Duty series there are also really big trucks. You can buy an F550 that has a gross vehicle weight rating of 17,500 pounds. Ford still builds the "regular" F-150 and F-250, which are consistently the most popular vehicles sold in the United States.

So what's it like to drive the tested F350 Crew Cab 4 X 4? It's like driving a very tall Lincoln with a gigantic trunk. The tested top-of-the-line F350 Lariat Crew Cab was fitted with leather upholstery, power everything, remote keyless entry, automatic transmission and Ford's monster 6.8-liter V10 engine, which is good for almost 275 horsepower but, more importantly to truck buyers, almost 420 pounds of torque from the get-go. In plain English, that means one can hook this truck up to your house and you've got an instant trailer.

Ford F350 4x4

Generally, a comfortable ride and the ability to haul 4,000 pounds of whatever don't go together. Ford has increased the length of the rear springs considerably and employed more sophisticated shock valving so that the ride in the F350 is not punishing at all. On the down side, this vehicle is over three feet longer and 1,000 pounds heavier than a 1972 Cadillac Fleetwood Brougham that I owned in college, so tight parking places and narrow streets are not advisable. It's also almost seven feet tall so a lot of parking garages will be off limits. Of course there's the obvious fact that in shoving around 6,800 pounds of vehicle unloaded (we weighed it) with 10 cylinders, there is a tendency for dead dinosaurs to disappear quickly—somewhere in the neighborhood of eight miles per gallon.

GMC Sierra/Chevy Silverado

Anyone who knows me knows that I have not been GM's biggest advocate. That's only because I feel that a company of their capability ought to produce the world's finest automobiles no matter

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Mobile Beat's

TRUCK & VAN Special Edition

GMC Sierra

what category they compete in. They've finally done it, at least in one category.

GM's new pickup truck is the best pickup truck I've ever driven. Tested as a GMC Sierra SLE – this new pickup offers a comfortable interior, smooth ride, very good performance and handling, and feels as solid as a brick. While the truck looks like an updated variation of its predecessors, it's actually a completely new design.

The first unusual piece is the three-section frame. While other trucks use a single-piece design, this three-piece unit consists of three modular sections, which GM claims are easier to manufacture and better suited to the duty they are asked to do. What this means to the seat of one's pants is a very solid ride.

Also new are three V8 engines, the 4800, 5300 and 6000 series engines. They are based on the traditional small-block that dates back to the 1950s, but represent improved performance and fuel mileage. GM also touts other improvements in emissions, power, reliability and durability. Out on the road, the Sierra SLE standard-cab pickup with optional 5.3-liter V8 and automatic transmission is smooth, quiet and quick. The slick V8 engine, with 270 horsepower at 5,000 RPM and 315 pounds of torque at 4,000 RPM gives this pickup a lot of pick-up. Handling is a strong point, too, but braking is outstanding with four-wheel disc brakes featuring antilock capability.

It used to be that one would talk about such a vehicle as "comfortable for a pickup." This vehicle is comfortable and capable, period. The standard cab is roomy and all the controls are well-placed. GM has long been a follower in the truck market to Ford's lead. In fact, I own a Ford pickup myself. If I were in the market for another pickup today, I would clearly choose the new GMC Sierra or its sister vehicle, the Chevrolet Silverado. These are first-rate trucks in every order.

Tony Barthel has been a mobile entertainer for 13 years. He also publishes a syndicated national auto column (Curbside), which finds its way into about 100 newspapers a week. He may be contacted via the Internet at autonut@curbside.com.

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Mail to: Mobile Beat Magazine, PO Box 309, East Rochester, NY 14445

or e-mail a hi-res jpeg and subsequent info to: mobilebeat@aol.com

This 1998 Chevy 2500 cargo van belongs to Show on the Road Productions, from Naperville, Ill. It's hard not to notice this gig rig coming down the road!

This mammoth Ram van belongs to Spotlight Sounds from Turlock, CA. The black and white is very classy and understated.

Confetti Entertainment from Georgia, has a Dodge Caravan that is very nicely done, but not over done.

"The DJ Game"

Getting to the Gig on time

$

START!

Van breaks down! Lose 1 turn!

Forgot Bridal Song START OVER

Wrong Turn AGAIN!!! Go Back 4

This attractive GMC van belongs to StarMusic Productions from New Jersey. That's all we know because one of MB's editors shot this photo in the parking lot of the Cleveland DJ show!

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Gonnged! but not forgotten

LOOKING BACK ON THE MOBILE BEAT SUMMER '99 DJ SHOW & CONFERENCE IN EXCITING CLEVELAND, OHIO.

Despite six sleepless hours on two cross-country red-eyes, my enthusiasm abounded as I arrived in Cleveland for the first ever *Mobile Beat* summer show. I don't know if it was the honey roasted peanuts or a severe case of time zone confusion, but I arrived at the convention hotel with an inexplicable feeling of déjà vu. It wasn't until the first therapeutic cup of Starbucks that my groggy subconscious came into phase. It felt like the first day of summer camp.

All the insecurities and trepidation of getting off the bus at Lake Hiawatha came rushing back as I surreptitiously peered at convention badges for names I recognized. Would the other DJs like me? Would I become part of the "cool" crowd? Would the comments I make around the "campfire" (also known as the hotel bar) earn me ridicule or hushed tones of admiration? The active chatter at registration soon made it clear that the caste system was checked at the door. Whether you were a multi- or single-operator, from a big market or small town, with the "GQ" look or just a regular guy, you were greeted with a hearty hello and the ceremonial exchanging of business cards.

I was pushing 30 hours of consciousness, but there was too much going on to sleep. Before I knew it, Sunday night's welcome party was to begin. The first thing that impressed me was the monster light show and video screens. *Mobile Beat* had secured a real live professional mobile company. Jockeying for a roomful of DJs had to be a tough gig, but everything from the DJs commanding announcements to the mixes couldn't have run more smoothly.

The night's program began with hypnotist Paul Harter, whose dynamic act had audience volunteers doing stunts from the sublime to the ridiculous. Although some of the crowd got fidgety during the lengthy show, it gave me the opportunity to chat with friends I had talked to online, met at previous conventions, or seen in the pages of *Mobile Beat*. "Are you gonna be in the 'Gonng Show'?" a DJ asked, referring to Tuesday night's takeoff on the classic 1970's TV show. I know at times we all make fools of ourselves performing for audiences, but what can be more fulfilling than to be ridiculed by your peers? I ordered a second Jack Daniels and Coke, wishing I had brought the blonde wig I wear for my Jerry Lee Lewis impression.

But this night we were to be treated to many more celebrities, from Garth Brooks to Third Eye Blind. Well, more accurately, it was their music, as the competition began for a slot in a national karaoke sing-off. The convention program posed the question, "Can DJs Sing?" More than 20 warblers shared their enthusiasm with the crowd. Several participants walked away with some really nice prizes.

BY DAN MCKAY

HOT TIME

Monday, the rain and humidity outside made everything moist but my mouth. The hotel clock radio showed 11:45 a.m.; I had missed the opening session! I dashed to the Convention Center. The schmooze-fest was already in full swing in the halls.

After a pit stop to buy a cup of the world's most overpriced coffee from the Convention Center concession, I had to make a tough decision between the "Icebreaker Supersession" and "Increasing Your Profits." The caffeine hadn't kicked in enough to warrant a discussion of business, so I opted for the fun and games. Inside the meeting room, the boisterous conventioneers huddled around a melange of balloons, streamers, inflatables, and confetti. Yeah, I was going to like this!

I pingponged between the sessions that afternoon; it was like channel surfing on the all-DJ network. It worked so well, it became my strategy for the rest of the conference. First, grab some marketing tips, then see how to play a new party game. See cool new gear, then learn the right legalese for my contract. There's no doubt about it... I was pumped!

MECCA

Later that night, I had a spiritual reawakening. Catholics have the Vatican, Jews have the Wailing Wall, and DJs have the Rock and Roll Hall of Fame. *Mobile Beat* had reserved these hallowed halls for a private cocktail party and I immediately became awestruck by the artifacts of my musical youth. After immersing myself in the people and places behind the 7-inch vinyl discs I had miserly hoarded as a teen, the escalator brought me back up to reality. As I ascended, the JBLs were thumping to the strains of the Vengaboys, insisting how much *they* like to party. It seemed very incongruous, nonsensical techno pop in the land of the Beatles, Hendrix and the Stones.

Tuesday, I again indulged in the seminar smorgasbord, sampling bar mitzvahs, high-end toys and karaoke. But the day's real treat would be on the crowded exhibit floor. Approximately 70 exhibitors talked it up, cranked it up, and lit it up. Two even *blew* it up! The confetti launcher guys blasted off streams of colored paper every minute or so, some of which hung stubbornly from the ceiling.

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It was sensory overload, and I loved it. The techies were in full force. One suggested I junk my CDs and mixer because now I could do gigs with only a laptop computer. Yikes! I'm still Jonesing from giving up my 45s! Another showed me how I could enter all my music into a database automatically just by inserting each disc into my computer's CD-ROM drive. I wish I had found that out before I typed in 3,000 titles. But my favorite booth sported 6-foot plastic limbo poles that telescoped down to 6-inches long. Now that's progress. You never can tell when you might have a limbo emergency.

The wares provided great fodder for starting conversations. "I wouldn't be caught dead in one of those," a lanky DJ gestured toward a silver sequined vest. I didn't tell him that at the last convention I not only bought that vest, but also a multi-colored one. I moved on to a CD dealer who wanted to know what it was about DJ's egos. "This DJ from New York looked at my prices and said, 'Yo, I'm DJ Doorknob. All the peeps in Brooklyn know DJ Doorknob! What can *you* do for *me*?' It's like I should have given him free CDs because he was some loud-mouth DJ from Flatbush!" I made a mental note not to ask for the "journalist discount" because I write for *Mobile Beat*.

I couldn't go back to the hotel until I indulged my penchant for 1990's versions of old dance classics. Ah, a new mix of "Dancing Queen." And yet another remix of "Push It" with rap samples in it! I finished the afternoon looping beats on the latest CD deck I'm lusting for. I left the expansive convention hall that day completely fulfilled.

Tuesday night's entertainment, "The Gonng Show," demonstrated the various talents our industry possesses. Some audience members said the performances were spectacular, some said they were a spectacle, but everyone agreed it was a great time!

ALL IN THE ACT

Summer camp wouldn't officially be over until all the campers put on a show. Here at Camp *Mobile Beat*, "Wanted" posters on every available wall gave a glimpse of things to come. It appeared someone named Jimmy "Chucky Baby" Johnson was wanted for unspeakable acts. And it was true. Some of these acts were so bad, it would be a crime to speak of them ever again.

But goading the "Gonng Show" judges to wield that mighty gonnger was what made the night so entertaining. The outrageous send-up of the Chuck Barris TV farce had everyone in stitches. I hung out backstage and learned some of the acts were so goofy, they knew in advance they were to be gonnged. Of course, there were many serious contenders for the plethora of prizes too, including singers, dancers and comedians. One contestant paced nervously, waiting to go on. After the third time he looked at his watch, I asked if he was going to be singing. "You'll have to wait and see," he smiled.

I popped back outside to cash in another drink ticket and snag the last of the terrific spread of carved roast and ham. The day was going out with a bang. Of all the evening events, this was the biggest and wildest crowd. A parade of silly costumes, twisted karaoke, and stupid skits had the audience whooping and hollering.

An hour passed before I poked my head backstage again. And there he was again, my friend with the mystery act, still pacing. I grabbed a chair and took a ringside seat in front of the video screen. All the close-ups were great, except projected backstage they were in reverse. However, since Jack Daniels and I became reacquainted during the course of the evening, it somehow looked just right.

Suddenly, the announcement came for Mr. Mystery to take his turn onstage. He threw the backstage curtain aside and bounded on stage to thunderous applause. He began with an impression of Kermit the Frog as commentator for the night's events. The crowd chuckled. Then Kermit "brought on" other celebrities for which he had an equally masterful impression. My eyes were transfixed on the screen as he nervously, but skillfully segued into the next part of his act, a mock movie trailer with more celebrity voices. The crowd had to listen quietly to understand and follow the comical routine.

But it was late in the evening and, as the adage goes, you can't please everyone. A man in the audience boisterously yelled, "Gong him!" Kermit's timing was thrown for a second, but he rebounded quickly. This time, a woman echoed, "Gong him!" The chant grew slowly. Kermit was straining to be heard. He lost his concentration and paused. The audience was now at a fevered volume, "Gong him... gong him!" One of the judges finally obliged the audience's wishes.

Kermit looked stunned. Emcee "Chucky Baby" threw his arm around him good-naturedly as the crowd cheered. The crestfallen contestant stepped off backstage where I was the only remaining spectator. As he looked at me, I could see his cheeks were burning red. "I... I wasn't supposed to get the gong," he stammered. "They told me that some of the acts would get gonnged, but I wasn't one of them. I had a real act." "Hey, I loved it," I reassured him. "But then I like stand-up comedy... always have." He managed a half-smile and disappeared into the party.

Monday night's excitement included the karaoke event, "Can DJs Sing?". John Finn, from John Finn Entertainment in S. Williamsport, PA., won a Panasonic SL-VM525 video CD changer from Karaoke Warehouse for his superior crooning.

Despite the first seminar not starting until 11 a.m., Wednesday still came much too early. *Mobile Beat*'s new spin on presentations called "Sharing Sessions" seemed to be a big hit. There was now much more time for an open forum of ideas, as well as for speakers to answer specific questions. The audience proved to be enthusiastic students.

Although I didn't have the luxury of staying another night, I snuck down to the "Flats" entertainment area to scope out the nightclub where the wrap-up party would be. It looked like the perfect setting for the last hurrah of a successful first summer show effort in Cleveland.

Somewhere in the middle of my six-hour flight home, it dawned on me that Mobile DJs are a strange breed. We are part showbiz and part techie nerd. And DJs can only share their pursuit of spotlight bravado with someone who knows how it feels to have the mother of the bride scream "Turn it down!" in the middle of a packed dancefloor. A month from now, I may not remember all the names of the people I met. But the friendship and support of these folks who face challenges that others would never understand gave me a feeling of connectivity I will never forget.

Dan McKay has been a Mobile DJ since 1978 and is owner of Party Hits DJ Party Hosts in Seattle, Wa. He is a regular contributor to Mobile Beat and is editor of the monthly "Entertainer" e-letter from ProDJ.Com.

SEMINARS

Photo courtesy of Ken Knotts

At the opening session, on Monday, *MB* editor-in-chief Bob Lindquist had a surprise guest appearance from "Mimi," (a.k.a. *MB* sales manager Art Bradlee)!

Mobile Beat's version of the outrageous send-up of the Chuck Barris TV farce, "The Gong Show," had everyone getting into the act. *Mobile Beat* entitled their version "The Gonng Show."

PARTIES

Sunday night's program began with hypnotist Paul Harter, whose dynamic act had audience volunteers doing stunts from the sublime to the ridiculous.

Among the more unique and controversial presentations was the Association Forum. On the panel were Bruce Keslar of NAME, John Roberts of ADJA, Dennis Hampson of USMEA, Craig Taylor from BADJA and George Munger of AME.

Photo courtesy of Ken Knotts

SHARING SESSIONS

Monday night, Mobile Beat show attendees gathered at the Rock and Roll Hall of Fame for a private party and tour.

"Wanted" posters on every available wall gave a glimpse of things to come. It appeared someone named Jimmy "Chucky Baby" Johnson was wanted for unspeakable acts. The powers from beyond came to see that he was stopped! Alas, they failed and Johnson pulled off another vile act at "The Gonng Show."

The day's real treat would be on the crowded exhibit floor. Approximately 70 exhibitors talked it up, cranked it up, and lit it up. Two even *blew* it up!

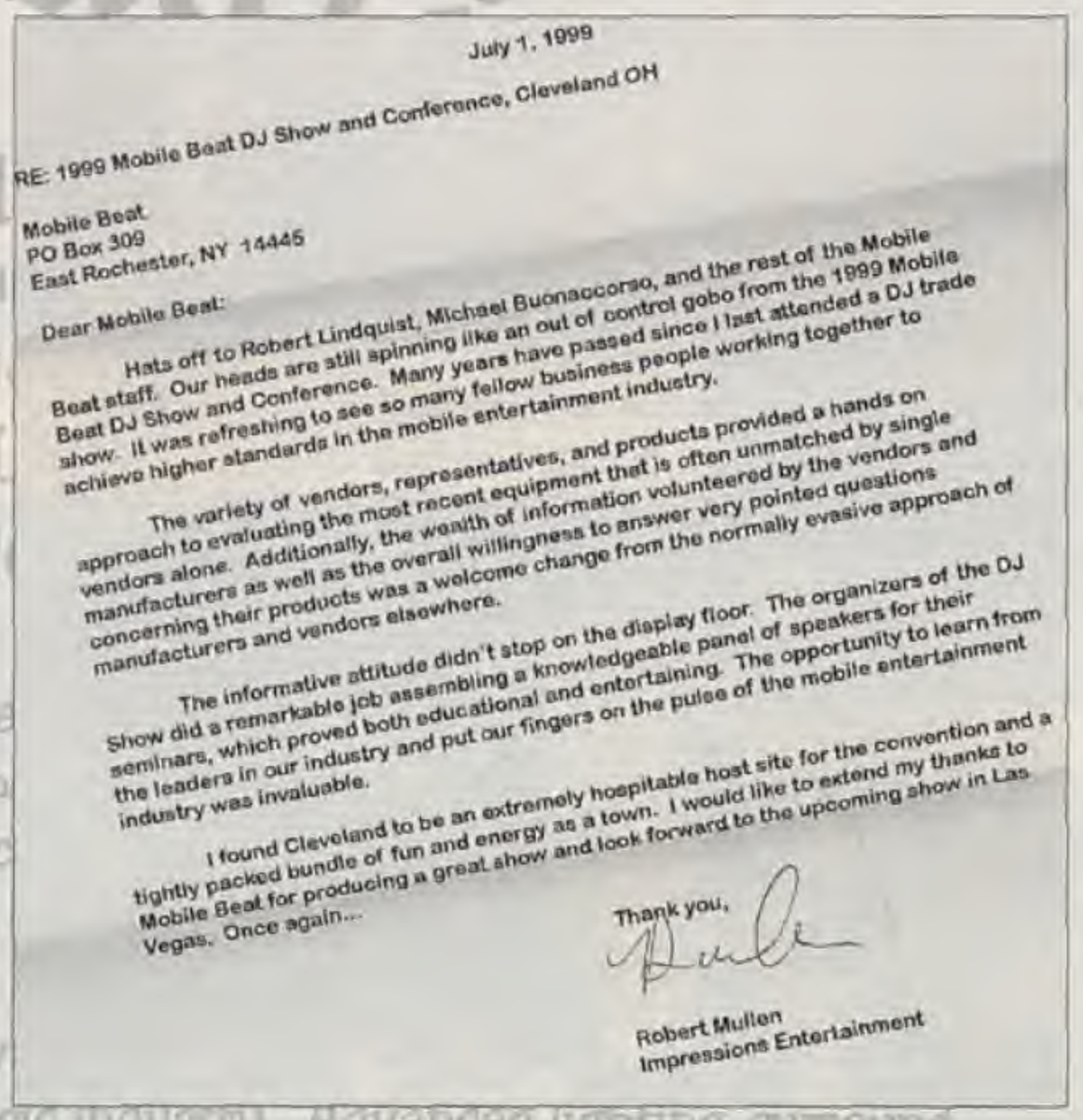
EXHIBITS

BY ROBERT LINDQUIST

DJ Show Ignites Cleveland

Back in the '70s, Cleveland, Ohio made headlines more often for its flaming river than it did for anything related to music. Now, with the Rock and Roll Hall of Fame Museum and an assortment of venues billing major talent, Cleveland has regained its title as rock's birthplace.

Recognized as the place where the roots of rock run deepest, Cleveland turned out to be the perfect location for *Mobile Beat's* first summer show and conference (June 28-30). With the majority of attendees coming from Michigan, Indiana, Illinois, Wisconsin, Pennsylvania, Kentucky, Ohio and other neighboring states, it was an easy drive. As for room and board, Cleveland is certainly no more expensive, and probably less so, than similar eastern cities. Also, as it turns out, Cleveland likes DJs, which was illustrated by a proclamation from the mayor, and an extensive article in the *Cleveland Plain Dealer*.



July 1, 1999

RE: 1999 Mobile Beat DJ Show and Conference, Cleveland OH

Mobile Beat
PO Box 309
East Rochester, NY 14445

Dear Mobile Beat:

Hats off to Robert Lindquist, Michael Buonaccorso, and the rest of the Mobile Beat staff. Our heads are still spinning like an out of control gobo from the 1999 Mobile Beat DJ Show and Conference. Many years have passed since I last attended a DJ trade show. It was refreshing to see so many fellow business people working together to achieve higher standards in the mobile entertainment industry.

The variety of vendors, representatives, and products provided a hands on approach to evaluating the most recent equipment that is often unmatched by single vendors alone. Additionally, the wealth of information volunteered by the vendors and manufacturers as well as the overall willingness to answer very pointed questions concerning their products was a welcome change from the normally evasive approach of manufacturers and vendors elsewhere.

The informative attitude didn't stop on the display floor. The organizers of the DJ Show did a remarkable job assembling a knowledgeable panel of speakers for their seminars, which proved both educational and entertaining. The opportunity to learn from the leaders in our industry and put our fingers on the pulse of the mobile entertainment industry was invaluable.

I found Cleveland to be an extremely hospitable host site for the convention and a tightly packed bundle of fun and energy as a town. I would like to extend my thanks to Mobile Beat for producing a great show and look forward to the upcoming show in Las Vegas. Once again...

Thank you,

Robert Mullen
Impressions Entertainment

HOT TOPICS

Under the Convention Center's roof, seminar topics covered everything from how to break the ice at the coolest event to increasing profits, getting the most out of your staff, marketing karaoke, playing bar/bat mitzvahs and much more. High points included Kenny Zail's seminar spotlighting ways to make more money, Dave Van Enger's presentation on the different hats DJs wear, and the ever popular "Icebreakers" session.

Among the more unique and controversial presentations was the Association Forum. On the panel were Bruce Keslar of NAME, John Roberts of ADJA, Dennis Hampson of USMEA, Craig Taylor from BADJA, and George Munger of AME.

Those who attended were treated to an honest and extemporaneous display of emotion by some of the most passionate and dedicated people in the DJ profession.

Dealing mostly with questions from the audience, the quintet offered their own unique opinions on topics from insurance to the battle for DJ re-recording rights. Those who attended were treated to an honest and extemporaneous display of emotion by some of the most passionate and dedicated people in the DJ profession.

THANKS FOR SHARING

Among the many things introduced at the show were Sharing Sessions. The idea is that each 90-minute seminar includes 45 minutes for the presenter and 45 minutes for comments and questions from the audience. As the presenter of the seminar entitled "Developing Your Entertainment Team," I was particularly pleased with the way this worked. First, because it allows a presenter to openly invite those who disagree with a particular point to state their case. Secondly, because it creates an atmosphere for honest sharing in a very non-threatening environment where the presenter can learn from the attendees.

In the final analysis, to say that the inaugural *Mobile Beat* summer show was impeccable would be a coloration of reality. Such an event still eludes our profession. The few problems encountered resulted primarily from breaking in a new show place and new people. The easiest way to present a perfect show would be to just do the same thing in the same place, with the same people, year after year after year. But there is so much talent in our ranks, it's worth the risks to give as many people as possible a chance to participate.

On the upside, virtually everyone who attended the show came to learn, look for bargains, make new contacts and have a good time. The vast majority of attendees, as expected, had never been to a show of this type before. Very few of the 1,000 or so attendees (according to the *Cleveland Plain Dealer*) were disappointed. The vast majority of people I spoke with (aside from those obviously happy people who took home a portion of the $10,000 in door prizes) felt the event was well worth their time and money.

SOME WENT HOME WITH BIG PRIZES

Everyone left the Mobile Beat DJ Show with something—some with memories, and some with more tangible items!

Throughout the Mobile Beat Summer DJ Show & Conference prizes and giveaways were distributed, thanks to our many generous donators, which included Ac-cetera, All-time Favorites, American DJ, BBE, Case Logic, Catz Management, Creative Imagineering, Customware Systems, DJ Power, Do The Dance, ERG, Full Compass, Grundorf, Karaoke Warehouse, Mackie, Moffet, MTX, Music Maestro, Pioneer, Sennheiser, The Birthday CD Co., Ultimix and VisioSonic.

Another big contributor to the excitement was SKB, who graciously sponsored a contest in conjunction with *Mobile Beat Magazine*. "The Best Case Wins," advertised in the magazine for several months, asked DJ/KJs to design a case that could be turned into reality. SKB would use the winning design as well as award the case designer a full mobile system and a trip to the Mobile Beat show. American DJ, Chauvet, Crown, Denon, Gemini, Rane, Mackie, SKB, and Drew's Famous Party Music donated various wares to make this system complete.

The winning design was submitted by Edwin Agbuya of Oakville, Ontario, Canada. Agbuya's claimed his winnings at the Mobile Beat show in Cleveland. Agbuya was reportedly "thrilled" to win the contest. Though primarily a Club DJ, with this new mobile system, Agbuya says he plans to do more mobile gigs!

Edwin Agbuya of Oakville, Ontario, Canada was the grand prize winner of the Mobile Beat and SKB "The Best Case Wins" design contest. He was presented with his new sound system at the MB DJ show in Cleveland.

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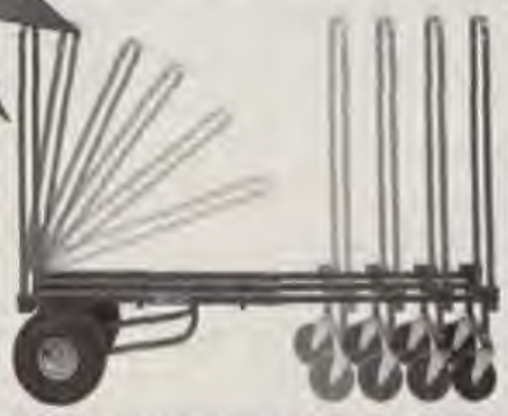
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All in the Family

BY RENEE LASSIAL

(l-r) Brandon Fisher, Oweetah Pyle, and Matt Mantz of B.F.L Productions

No mountain too high

Fisher, who was born with congenital optic atrophy, has had to overcome the obstacle of not being able to see well to get where he is today. It hasn't slowed him down one bit.

"It is only by the grace of God, and the miracle of prayer... that I am able to see at all today," Fisher says.

Not only has he achieved his goal of owning a successful DJ service but, Fisher also has a third-degree black belt in karate. When he's not DJing, he is teaching karate.

Because of his vision deficiency, Fisher cannot drive a vehicle. Not a problem. That's what family is for, right? His right-hand man or, in this case, woman, is Oweetah Pyle. She is Fisher's 64-year-old grandmother.

Mrs. Pyle is emcee and co-owner of B.L.F. Productions. She also does all the driving. Together they've made B.L.F. a reality.

It wasn't long before they were ready to hire some help. Enter Matt Mantz. He is now B.L.F.'s lighting controller and designer. Then came Gary Ellis and Elizabeth Corwin, who are the interactive DJs for the company. Ellis and Corwin also happen to be Fisher's karate students.

Fisher stands behind all his equipment (literally). He manages the business and DJs. He also is in charge of buying the sound and lighting equipment they use. "We do not settle for less then the best, period," says Fisher. "Whether it is our gear or the service we provide for our clients, we want the best possible."

B.L.F. does a variety of events, including weddings and school dances, at which they receive between $225 to $525 per event.

"All I have to say is, it's the best thing I have ever done as far as a job is concerned," says Fisher.

IT'S ABOUT BEATING THE ODDS IN ORDER TO GET WHERE YOU WANT TO BE.

The Mobile Disc Jockey business is so competitive that even we at *Mobile Beat* often get caught up in it. We're constantly looking for the biggest and best of every thing, assuming no one would be interested in anything less. Fortunately, every-once in a while we come across someone who brings us back to reality. We are reminded of our roots. We stop. We take a breath and say, "Oh yeah, that's what it's all about."

Most of us don't work as DJs simply because of the great pay and hours. We do it because it's fun! It can be easy, however, to get so involved in the competitiveness that we lose sight of the good times. For this issue of "In Search Of..." we stumbled across a DJ who reminds us all of what this business is about. It's not always about having the biggest company or the flashiest dance troupe. It's about doing something just for the thrill.

Brandon Fisher first became interested in being a disc jockey while in seventh grade. He loved watching the DJ at his school dances. It looked like fun to him; it was as simple as that.

After graduating from high school in the small town of Lafayette, Ind., Fisher moved to Cleveland, Ohio to live with his grandparents. It was there that he got his first break at becoming a DJ. A bowling alley installed a sound system and was looking for someone to run it. Though Fisher was inexperienced, he offered his services every Saturday night in exchange for free soda pop and bowling. That was about three years ago.

The time came when Fisher decided free soda and games just didn't cut it. He knew he was ready to DJ professionally, so he decided to start up his own company. Fisher, now 22 years old, is owner and operator of B.L.F. Productions in Cleveland. It's a small, single operation, but is run big on pride.

B.L.F.'s Equipment List

Lighting

1 American DJ Orbit 2
1 American DJ Quantum
1 Martin Starflash Jet Trails
4 Martin Roboscan 812s
1 mirror ball
4 Ness rope lights
2 Ness police beacons
pinspots
Knight truss system
1 12-foot ITTC Tri Truss
2 12-foot ITTC Crank Stands

Sound System

1 Pioneer DJM500 mixer
3 Pioneer CDJ500 CD players
1 Rane MX22 crossover
1 Rane MQ302 eq
1 Behringer Ultrafex Pro
1 Samson equalizer
1 Crown Power Base 2
1 Crown Power Base 3
2 JBL SR 4725A speakers
2 JBL SR 4718A subs
1 Samson wireless mic
1 wired mic
2 Furman PL Pro conditioners
Odyssey, Calzone, SKB cases

To be profiled in Mobile Beat Magazine's "In Search Of," send a letter telling us about your company, a typical equipment setup list and a few professional photos of you and your sound & lighting setup. Mail to:

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Preparing for the future

WHETHER Y2K IS ALL HYPE OR NOT, ISN'T IT BETTER TO BE SAFE THAN SORRY?

BY REID GOLDSBOROUGH

Throughout history, technology has brought both unexpected benefits and costs. The latest in a long line of snafus is the Year 2000 problem, often abbreviated as Y2K.

If you have been in a cave for the last six years and are unaware of Y2K, here's a brief description. Simply put, many computer programmers in the past didn't expect the machines they were programming to still be in use today, so they permitted years to have only two digits, with the prefix always being 19. This shortsightedness will cause many programs to misread January 1, 2000 as January 1, 1900. This is expected to lead to widespread computer malfunctions and crashes for those who have not corrected the problem.

You would think that correcting Y2K would be easy. The thorniest part of the problem is finding the millions of tiny microprocessors embedded unobtrusively in the equipment of power plants and similar systems used by other industries.

And having to manually sift through billions of lines of mainframe computer code make automation nearly impossible.

Personal computers are not immune. Inexcusably, many newer programs and computers were programmed without regard for the next millennium.

HEAD FOR THE HILLS?

You've probably read some of the gloom-and-doom prophecies about the consequences of all this. The worst of the alarmists are predicting the collapse of industries ranging from electric power and telecommunications to banking and transportation. These doomsdayers are planning to head for the hills to avoid the food shortages, bank closures, and riots that they expect will follow.

At the other extreme, others are pooh-poohing the entire hullabaloo, confident that the experts will take care of matters.

Nobody knows for sure what's going to happen. But the most notable analysts are saying that we'll likely experience at least some disruptions, individually or collectively, and that some will be serious.

BE PREPARED!

Fortunately, you can take steps to prepare for the problems you can't solve. And if you have a PC, you can take other steps to solve problems that may affect it.

Personal computer problems, though not hassle-free, are easiest to fix. First, check with whomever you bought your computer from to see if it's Y2K-compliant. Most newer ones are, but even PCs a couple of years old may need a BIOS upgrade, which is a chip that includes instructions for handling dates and other operations.

Upgrading BIOS can involve popping out the old chip and inserting a new one or downloading software over the Internet and "flashing" your old BIOS with updated code. You need to be careful here; a misstep can render your PC inoperable. Even though I followed instructions, flashing the BIOS of my three-year-old Pentium 166 caused its sound to malfunction, which required a phone call to the manufacturer to fix.

You can alternately test your PC to see if it's Y2K-compliant. A number of Web sites provide access to free software for this purpose along with background information, including *PC Magazine's* (www.pcmag.com/y2k) and CNET's (www.cnet.com/Content/Reports/Special/Y2K).

SOFT SIDE

Software programs may also have problems when the new century rolls around. The most foolproof solution is to simply upgrade to the latest version of any mission-critical programs you use. Alternately, you can check with the software developer

How to deal with Y2K

Jeffrey Berg, director of Salomon Smith Barney's Year 2000 project says that making big shifts in your investments in preparation for Y2K is risky. Berg says the idea of computers crashing worldwide on January 1 is hogwash. He does not, however, rule out the possibility of problems with ATMs and other minor annoyances, such as banking and billing errors.

While Berg strongly advises against major shifts in where you put your money, he does offer these common sense tips:

- Keep your checkbook balanced and save deposit and withdrawal slips [and statements]. Even when things are working properly, banks make errors. Y2K could increase the likelihood for mistakes.
- If possible, pay off your credit cards before the year's end. Errors caused by Y2K could result in miscalculated interest on your balance.
- Deposit your paychecks promptly and check your balance frequently to catch any errors ASAP.
- By mid-December, make sure you have enough cash on hand to cover two weeks living expenses. Berg doesn't expect banks to fail, but last-minute withdrawals from ATMs could run them dry.

And, believe it or not, don't leave your tux at the cleaners. According to Berg, many metropolitan dry cleaners use an electronic retrieval system that matches your clothes to your phone number, not your name. If there's a glitch in the system, your tux may be lost well into the next millennium!

Source: "Your Money"/ USA Today

to see whether the version you're using is Y2K-compliant and, if not, whether a patch is available.

If you have a Macintosh computer, you have less to worry about, since the Mac and most Mac programs will handle the transition with aplomb. However, there have been some reports of possible software malfunctions. Apple's Y2K page is at www.apple.com/about/year2000.

Some Y2K issues are entirely your own doing. Whether you're PC or Mac-based, if you've used two digits for date entries in spreadsheet, database, or accounting programs, and you plan to use the same files beyond 1999, you should convert the dates to four digits or look into other remedies.

Y2K issues involving custom computer programs can be a more difficult fix, and you or your organization should already have begun the process of identifying and fixing problems. This task can be so formidable that some organizations are replacing entire systems with newer ones, rather than fixing their current system.

TEMPORARY DISCOMFORT

The Y2K consequences, if they occur at all, will likely be temporary. Still, short of becoming a survivalist, it makes sense to prepare for them. In case your bank's ATMs don't work correctly on January 1, 2000, have a little extra cash on hand. In the event of a food distribution foul-up, consider stocking up on a few canned goods and some bottled water. It also wouldn't hurt to have a generator and gasoline on hand. Better to be safe than sorry!

Reid Goldsborough is a syndicated columnist and author of the book "Straight Talk About the Information Superhighway." He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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Check out Start.ProDJ.Com for the complete rules and look for more questions in the next Mobile Beat and online at ProDJ.Com!

Questions 11-20

Questions 1-10 available at Start.ProDJ.Com on August 1; 21-30 will be released at Start.ProDJ.Com on Nov 1; 31-40 will be in the Mobile Beat January 2000 issue. More details, including full contest rules, can be found at Start.ProDJ.Com.

11. According to their Web site, who is "America's Largest DJ Lighting and Surveillance Equipment Warehouse"?
12. What date did the Beatles first appear on the Ed Sullivan Show?
13. Which monthly CD series does The Source for Music carry (name 2)?
14. Which popular country music artist replaced Brian Wilson of the Beach Boys on occasion in the 1960s?
15. How many Grammys has Weird Al Yankovic won?
16. What song has the lines: "There was funky Billie Jim and little Sammy John. He said, here comes the big boss, let's get it on"?
17. What brands of CD players does Six Star DJ carry (name five)?
18. What is Woodworks/ DJ Case's top selling CD case?
19. What song lyric is commonly heard as (but actually isn't) "Does she walk, does she talk, does she come with fleas"?
20. Who started the phrase "Rock & Roll"?

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BY DAN WALSH

Online DJ School

In the summer of 1998, Ryan Burger, the creative force behind ProDJ.Com, began to have a vision of something beyond the Internet support and networking services that his company was providing. Certain types of questions kept appearing month after month on the DJ message boards, prompting Burger to consider a better way to address them. His solution: more than just a FAQ page–an extensive, free online resource that would provide DJs with a wealth of information to help improve performance and increase business. To make this a reality, Burger enlisted Paul Beardmore, who created the DJ University theme, complete with departments and course content.

DJ University (dju.prodj.com) premiered online in the fall of 1998. Since then it has grown to contain over 70 courses, and new content is being added continually. In a short time, it has become the most comprehensive disc jockey learning resource on the Internet. Whether you're just thinking about becoming a DJ or you're a seasoned veteran, you'll probably find something useful at DJU. Multi-system operators can even use DJU as a training tool.

DJU departments include: General DJ Topics, Technical, Business, Weddings, Karaoke, Ethnic Music, Performance, Interactivity, School Dance, Bar/Bat Mitzvahs, Marketing, Club, and Multi-System Management. Here's a sampling of featured articles: "Beatmixing 101," "Troubleshooting Your Equipment," "Microphone Skills," and "How and When to Terminate an Employee." The department system makes it easy for users to find interesting topics quickly.

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In the DJU library you'll find other resources, such as streaming video segments, DJ documents (brochures, contracts, etc.) and excerpts from popular DJ books.

Paul Beardmore is the DJU dean, with Jolene Anthony as assistant dean. They work as a team to identify topics, recruit writers, and review and edit course content for accuracy and educational value. Since they consider DJU a work in constant progress, they are always adding courses and advanced levels, all the while seeking input concerning appropriate content and responding to the needs of the site's visitors.

The writers are primarily established industry names who have been published in DJ magazines, spoken at conventions, or are otherwise well known. Anthony explains, "We are attracting writers who specialize in certain topics: Chuck Lehnhard on schools, Bob Deyoe and Lisa Capitanelli on mitzvahs, Mike Alexander on weddings, and Sean McCabe on interactivity, just to name a few." Regular ProDJ.Com visitors have also proved to be a valuable resource for information. An important DJU goal that is in the process of being realized is having its content accredited by major DJ associations and related industry institutions. Several associations have already given DJU their nod of approval. Meanwhile, the DJU team continues working with industry members to ensure a well-rounded site.

DJU is positioned to utilize the Web to its fullest potential as a medium for providing information to those who need it. Being online allows instant adjustment or revision and the timely addition of new material, while its flexible structure promises to keep DJU at the forefront of the DJ info explosion on the Web.

BY BOB POPYK

Just plain nasty

SIX MISCONCEPTIONS REGARDING DISSONANT CLIENTS.

Nasty people are a fact of life. In the DJ business, every once in awhile you run into some very nasty clients. Their Prozac supply runs out and they take it out on you. Their event isn't going the way they expected, things aren't falling into place, and the next thing you know they're beating up on you. It doesn't matter how long you've been in the business. You could be young or old, male or female. Just look at one of these problem clients the wrong way, and they'll let you have it with both barrels. Answer their objections to their dissatisfaction, and they'll reload and let you have it again. They spit, steam, and sometimes use four-letter words. They try to intimidate you, love to complain, and may even get out of control. They should be required to wear a warning label on their foreheads.

The nasty ones say things like: "You apparently don't know what you're talking about," or "Your competition is much cheaper. I'm surprised anybody ever books you."

Nasty clients are worse than tough clients. Tough clients make you earn their business. Nasty clients make you wish you had never crossed their paths. They can be rude, intimidating, manipulative, mean, and vulgar. They come in all ages, sizes, and walks of life. Whether you have ever encountered a client like this or not, here are some common misconceptions you might want to think about.

MISCONCEPTION #1

THE CLIENT IS ALWAYS RIGHT

Wrong! That only applies when dealing with people who have a shred of decency. Nasty clients are prone to lie. They may tell you they can get everything you provide cheaper from another DJ, but if you know your competition, you know better. They just want to play with your head and try to get you to bargain down the price. This is the same client who "used to be in the business," or "never pays full price." If you know what's right, stick to your guns. Nasty clients can be wrong.

MISCONCEPTION #2

NEVER BE IGNORANT OR ARROGANT

Wrong again. With nasty clients, you can be arrogant or you can be ignorant to their demands. You can be ignorant or you can be arrogant, but you can't be both at the same time. If you're both, you risk turning into a "nasty" yourself.

MISCONCEPTION #3

CLIENT SATISFACTION MEANS CLIENT LOYALTY

Bull! Just because nasty clients are satisfied doesn't mean they'll refer you or book you again. And what if you don't want to work with them again? What if they are too much of a hassle to deal with for the few bucks they spend? You decide. You're in control. Handling nasty clients effectively means being in the driver's seat.

MISCONCEPTION #4

YOU GET WHAT YOU GIVE

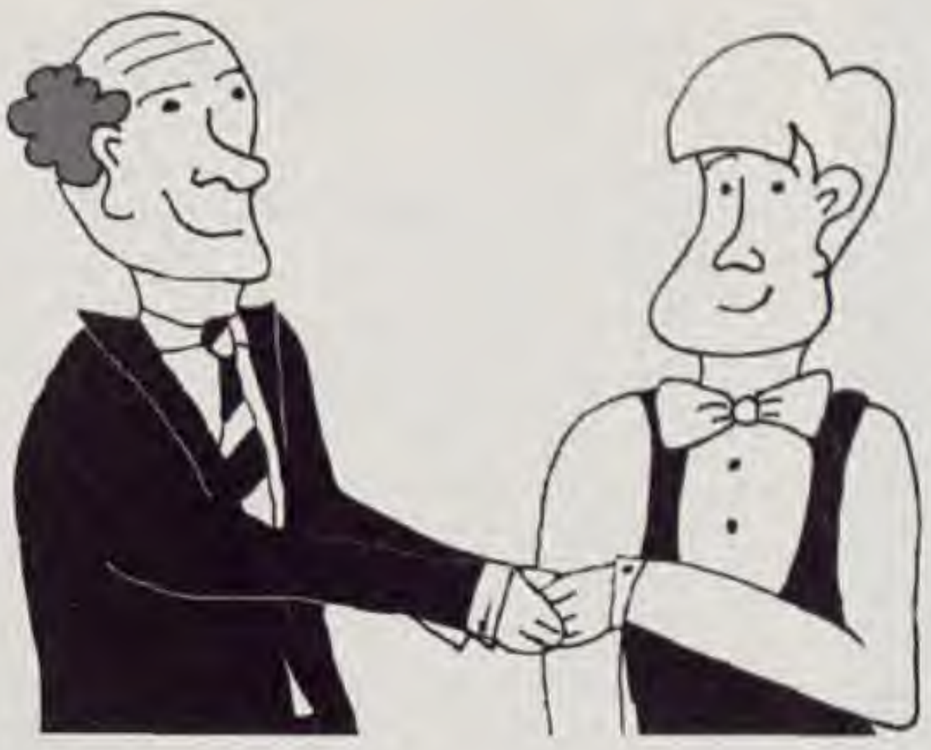
Not so. Nasty clients are opportunists. Gimmee, gimmee, gimmee. They want more equipment, lights, lower prices, more people. Give an inch and they'll take two miles. Don't expect to get back as much as you lay out for a nasty client. They always want to be one up.

MISCONCEPTION #5

PRICE SHOPPERS ALWAYS BUY ON PRICE

Another crock. They like to think they are the world's best negotiators.

They brag about "buying at cost," or "getting things thrown in for free." The truth is, they like to give that perception, but it's not at all reality. They will bend when shown that benefits far outweigh the price and that service is a necessity rather than an option. Price shoppers need to hear "no," rather than "OK, I'll take your offer." They will pay your price if their need is great enough. You must develop that need.



MISCONCEPTION #6

NASTY CLIENTS ARE NASTY PEOPLE

Usually, this is not the case. All nasty clients have a soft spot somewhere. You have to find it. Get them to smile. Get them to laugh. Say nice things about their mothers. Find out if they like flowers. Do they have small children or grandchildren? Do they have a favorite charity? Get them to open up. Get some emotion. Be their friend. It's tough to be nasty to somebody who wants you to like him or her. Forget about your fee for a minute and concentrate on a little client rapport.

The funny thing about nasty clients is that they usually know they're nasty. It's a part of their personality. Sometimes you have to level out the playing field and not try to beat them at their own game. Let the game end in a draw instead. You need for them to book you and feel good about it at the same time. Get them to book you, get their money, and get a smile out of them at the same time. Make them glad they had a chance to work with you. Turn a "whiner" into a "winner," and get another booking at the same time.

Bob Popyk is publisher of "Creative Selling," a monthly newsletter, and author of "Increase Your Mobile DJ Business by 30%... Starting Next Week." To receive a sample issue of the newsletter or to order his book, call (800) 724-9700.

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8. From the dancefloor, we can actually hear them shout over the music.
9. We don't mind them banging on our table and looking through our music.
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11. We should have every song ever recorded.
12. We should play music until they want to go home.

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What's Our Role?

DO WE HAVE A MORAL OR SOCIAL RESPONSIBILITY TO THE YOUTH OF THIS COUNTRY TO SHIELD THEM FROM MUSIC THAT IS OF AN "OFFENSIVE NATURE?"

BY RICHARD MCCOY

Events of the past year at some of our nation's schools have catapulted family values and environmental influence to the forefront of conversations. As tragic as these events are, they have forced us to take a good, long look at the way our children are swayed by and respond to outside surroundings.

Teachers, police, parents and sociologists have attempted to place the causes of these tragedies in perspective. While they all agree that the blame is not singular, there is an overwhelming agreement that the entertainment industry is a source for much of the "bad influence." Movies, TV, video games, and music all make up the media influence that bombards children day in and day out. The sex, violence, profanity and moral corruption portrayed by the media act like a magnet to the susceptible youth of our society.

President Clinton has even recognized this theory and formed a review committee to investigate what impact the entertainment industry has on the younger generations. Even some of today's most popular artists are acknowledging the problem publicly. At a news conference in London in June, hip-hop star Lauryn Hill said, "One thing I realized, when you have kids, you should be careful with your lyrical content. Most people wouldn't want their kids to listen to music with 'mother f***' and 'f*** that'. That has had an impact on me, as my son is very impressionable."

THE TIMES ARE A CHANGIN'

With profanity, sex and violence so pronounced in some of today's music, the DJ industry must ask itself the big question: Do we, as DJs, have a moral or social responsibility to the youth of this country to shield them from music that is of an "offensive nature?" Depending on how old you are, the answer will vary.

My parents criticized the music I listened to growing up as being immoral, and their parents did the same, and so on. Perhaps it is the goal of each new generation to lower the standard of decency. What is acceptable today was banned 30 years ago. In the 1950s, Elvis Presley was banned from television because he "wiggled his hips too suggestively." Even in 1965, Mick Jagger had to agree to change the words in a song from "Let's spend the night together" to "Let's spend some time together" before he could perform on the Ed Sullivan Show. The Village People were not allowed to sing *Y.M.C.A.* on some TV shows in the '70s because of the subject matter of the song.

The music in question today is not quite as subtle in its lyrics as the music of the past. While music of past decades only hinted at or referred to an immoral act, today's lyrics describe it in great detail. The reference to violent acts, rejection of authority, the pleasures and profits of drugs, and the social acceptance of unwed children having babies is the norm and not the exception. This type of music may only account for a small portion of the total music we have available to play, but its impact is substantial. This type of music is usually on the cutting edge of new music and is targeted at the impressionable young.

PARENTS ARE LISTENING

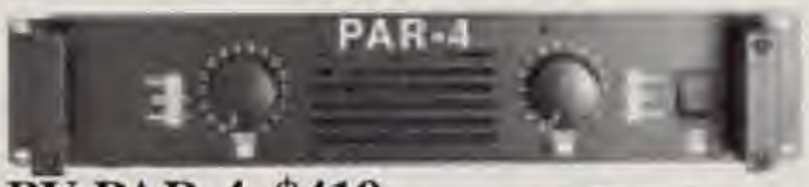
I have noticed recently at some school dances that an increasing number of teachers and parents are taking a more active role in deciding what music the kids are allowed to listen to. At one middle school dance, I was asked by the organizers to present a list of songs to be played for review ahead of time. There were two songs removed from the list that they felt may have contained questionable lyrics. While I complied with their request, I remembered that I had played these same two songs at this school just two months before. If this backlash continues, we could all be facing a "re-evaluation" of our school play list.

How long before you find yourself in a situation where, at a middle school dance you play a song that the faculty or parents object to based on its content or subject matter. As a result, the music is stopped and/or your fee is reduced. How would you respond? Is it fair?

My parents criticized the music I listened to growing up as being immoral, and their parents did the same, and so on. Perhaps it is the goal of each new generation to lower the standard of decency. What is acceptable today was banned 30 years ago. In the 1950s, Elvis Presley was banned from television because he "wiggled his hips too suggestively."

ONE SOLUTION

While I make no claims to be a devoted religious person, I do uphold a high moral standard and values. And I want my DJ business to reflect that. Therefore, I have produced a "Music Morality Policy" for my company to follow. It basically states that we will play no music that is inappropriate for the type of event for which we are hired. This includes music that is sexually explicit, violent, immoral, racist or contrary to acceptable standards of decency. I have mailed copies of this policy to all the schools I have performed for during



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http://www.abcnews.go.com/sections/us/DailyNewslittleton_conspiracy.html

http://newsweek.com/nw-srv/printed/us/na/na0218_1.htm

Screen It!: http://www.screenit.com/

Senator Sam Brownback:
http://www.senate.gov/~brownback/music.html

Clinton's remarks:
http://www.washingtonpost.com/wp-srv/politics/daily/may99/clinton16.htm

Senator Joseph I. Lieberman:
http://www.senate.gov/member/ct/lieberman/releases/r110697c.html

Can Music Kill?:
http://interact.uoregon.edu/MediaLit/FA/MLArticleFolder/music.html

American Academy of Child and Adolescent Psychiatry:
www.aacap.org/publications/factsfam/behavior.htm

Media Violence and Media Influence:
http://www.ripon.edu/faculty/petersikt/TVthing.html

Who Watches The Watchmen:
http://members.aol.com/LatImage/senate.html

RIAA:
http://www.erols.com/leopold/Social_Impact.txt

SHOPTALK

The Mobile DJ industry has a great opportunity at this time to step forward and declare its position on the moral content of today's music.

the last five years. I now include it as part of my information package to prospective clients. It has been well received.

The Mobile DJ industry has a great opportunity at this time to step forward and declare its position on the moral content of today's music. We can assure parents that children will not be exposed to music of questionable content at our shows. We can make a difference!

The spearhead of this thrust should begin with the various DJ associations that claim to "represent the professional DJ industry." They can take a position on this issue and form a policy for their members to follow. What are you going to do?

Richard McCoy owns and operates A Sound Spectrum in San Jose, CA.

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Is MP3 Here to Stay?

THE LATEST INTERNET MUSIC RESOURCE HAS A LONG WAY TO TRAVEL BEFORE IT CAN BECOME AN INDUSTRY STANDARD.

The latest buzz in the music industry is the semi-new technology of MP3, which enables Internet users to download music digitally in a compressed format. MP3 (short for MPEG or Motion Picture Experts Group) has gained swift recognition because of its ability to download near CD quality music in the most efficient compression files currently available.

With MP3, a typical 4-minute song download results in a 4 MB file, which translates to roughly 1 hour of download time (with a 28.8 kilobits-per-second modem). This is roughly one-tenth the size and time a WAV file consumes. Though WAV is an incredibly accurate representation of the original music, an MP3 file is only microscopically less accurate. It's sort of like Ivory Soap being 99.4 percent pure—it's virtually perfect. The difference in sound quality is so minute, most Internet users are opting for MP3 over WAV.

THE PLAYERS

Unfortunately MP3 doesn't play on standard WAV players or use the same sound editing programs, like Cool Edit. To play MP3 files, you either have to download an MP3 player or convert the file to WAV.

Currently, the most popular MP3 player for PC users is called Winamp (www.winamp.com), which is available as a shareware program ($12 registration fee). It is extremely good for proofing MP3s for DJs in particular because it identifies the song's resolution (a sampling rate of 44.1 kHz is desired) and whether it's stereo or mono. For Macintosh users, Macamp (www.macamp.com) is available.

BY MARK JOHNSON

In Winamp, when a song is playing, you can watch a real-time spectrum analyzer image of the song to see if it's high fidelity. It also has volume and balance sliders and a 10-band equalizer for playback. Plus, there is a playlist feature, so you can play back several songs in a row—very cool.

If you would rather use your WAV player, there is another shareware program called CDCopy (www.cdcopy.sk) that decompresses MP3 files. You simply click on "function/decompress MP3" and it will ask for and decompress an MP3 file and save it as a WAV file.

IS IT THAT EASY?

The Net is the equivalent to the Wild West when it comes to music publication. Previously, record companies have had to deal with the effects of home recording, album rentals and other channels of distribution from which they couldn't collect revenue. Those prior forms of duplication are small change when compared to the massive potential of music distribution on the Internet.

Putting a thorn in the industry's side, many major artists are embracing this new technology by posting MP3 samples of their new releases on their own sites. And many minor record labels are allowing complete versions of their songs to be downloaded as an enticement to purchase music directly from their sites.

There are already thousands of recordings available in MP3. Some are free; some cost around $1 per song. This adds up but, like any compilation, is cost effective when compared to buying separate CDs for individual songs.

It will be a while, however, before the major record companies allow the distribution of complete popular songs via the Net, because regulation is nearly impossible. Once a song is downloaded the first time, that recipient may post it again and again. This results in the record company losing control of its distribution and, consequently, its revenue.

It will be a while, however, before the major record companies allow the distribution of complete popular songs via the Net, because regulation is nearly impossible.

And as if the recording industry doesn't have enough to do regulating the legitimate businesses, they also have to deal with the illegitimate ones. One such renegade practice is the posting of popular songs in MP3 format by unofficial fan sites. A new job at major record companies is the pursuit of these unofficial fan sites and the issuance of cease and desist orders (or the threat thereof) to remove the unauthorized MP3s.

Like cockroaches, you kill one and five more appear. The record company manages to remove one illegal MP3 only to find three more sites with illegitimate MP3s.

NOTHING IS THAT SIMPLE

Because of all the illegal sites coming and going, it is becoming increasingly difficult not to get caught in the snarled mess of broken links that make up the Web. For example, I recently had a few requests for "Santaria" by Sublime, which I didn't have. I decided to try and find it on the Internet. Unfortunately sublime is an actual word, unlike "Chumbawumba," so I got a ton of matches. When I modified my request to "Sublime MP3," the number of matches narrowed significantly.

I spent the better part of a Saturday morning and afternoon looking for "Santaria." A lot of the sites the browser found were private pages where the owner had only five to twenty favorite songs listed. Most of the time I got a generic error message stating that the site could not be found. Considering the time I spent going from page to page testing if a link was dead or not, I wasted a lot of time with no results. I ended up ordering the entire CD online.

The bottom line is, the download time you save using MP3 often negates the amount of time you spend looking for them to download. If you have time to spare, then surf away. Otherwise, until the recording industry makes MP3s a legitimate business, don't cancel your account at the local music store.

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BY ROBERT A. LINDQUIST

He remembers it as the year the Mets beat the Orioles. It was the year his family moved west, leaving Brooklyn, N.Y. to live life under the California skies. It was also a time when America was losing trust in its leaders over its involvement in the "conflict." The year was 1969 and 14-year-old Ray Martinez was far more passionate about baseball and broadcasting than worrying about the draft.

Martinez remembers little of his family's move to Southern California. He does, however, recall seeing his first Los Angeles Lakers game and hearing the legendary Lakers broadcaster, Chick Hearn, call the shots. "I was hooked and knew that sports broadcasting was what I wanted to do," Martinez says, "In my senior year of high school, I got the chance to announce our school's games on video."

After graduating high school, Martinez went on to Cerritos College. He soon became the sports director at the college radio station, KCEB, and began establishing ties that would benefit him down the road. "During my college years," he explains, "I sent out letters introducing myself to all the major sports teams. I wanted to get to know the people on the inside. I've always believed that it never hurts to ask. If you don't ask, someone will beat you to it and you'll lose out. It's a simple concept, but it's how I've gotten in to interview top professional athletes, stars of stage and screen, and even rubbed shoulders with two U.S. presidents, and other politicians."

One day, while manning the KCEB sports desk, one of the music jocks called in sick. With no one to turn to except Martinez, his supervisor piled a stack of albums in his arms and said, "Here, just play some music and read the announcements." The regular jock's illness kept him away longer than expected, so it gave Martinez an opportunity to build a following. A short time later, the college student activities director offered him a chance to play parties as a Mobile DJ for $35 per night. This was quite an improvement over his $4-per-hour part-time job at Knott's Berry Farm in Buena Park, Calif., so he accepted.

MAKING CONNECTIONS

During the early days of his 25-year career as a mobile, Martinez picked up many jobs through connections made in college. While his mobile service didn't allow a full-time broadcasting job, he continued to cover various events

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DA-8900

Ray Martinez, wife Zoila, with presidential candidate Gov. George W. Bush Jr., R-Texas.

on a freelance basis. Before long, he had established an impressive list of corporate clients such as Apple Computer, Hughes Aircraft, Northrop, Mattel, USC, UCLA, McDonnell Douglas, the New York Yankees and Kansas City Royals baseball clubs, and more.

The relentless pursuit of success has been Martinez's objective for the last quarter century. As a single operator, one of the biggest challenges is balancing cash flow. When business is slow, he reacts by taking bigger deposits and spending more time on marketing. When it's busy, he looks for ways to maximize profits.

As a member of the Southern California chapter of the American Disc Jockey Association, Martinez swaps jobs with other members whenever possible. Typically, he handles about 90 percent of his jobs.

RATING ABOVE AVERAGE

Aside from being a great pool of talent, Martinez says that the biggest advantage of being involved with the ADJA is the effect it has on the rates DJs in the area charge. "Five years ago," he tells, "before the ADJA was formed here, I would guess the median price for a DJ was about $450 for a 4-hour show. Today, the average is between $900 and $1,000, with $150 to $200 for overtime. My packages start at $995 and go up to about $1,695 for 4 hours, depending on the upgrades. For New Year's Eve 2000 the average DJ will get $2,000 to $5,000, and some are getting as much as $10,000!"

In addition to increasing the rate base in the area, the association has also helped educate clients with regard to tipping. "If the client feels the job was excellent", he says, "I have no problem accepting a tip. When I send someone out to cover a job, I want him to know that if he does a good job the tip is his. Most clients who don't tip simply do not know that it's an OK thing to do. I include a line in my contract that reads, 'The industry standard 15% gratuity, while not expected, is greatly appreciated.' When I do receive a tip, it usually averages around $100 to $150. When you are a single operator that is important."

Martinez's secret for consistently getting a good gratuity is servicing his clients beyond the call. "I do lots of things that are not in my contract, such as serving champagne—I've even set up tables. I give more than they expect; I want them to feel they got more than they paid for. It all comes back around. My greatest joy is the long lasting relationships I have established with many of my clients and the vendors and banquet managers who put a tremendous amount of trust in me with their referrals."

GIVE SOMETHING BACK

To commemorate his 25 years in business, Martinez plans to celebrate in a big way. Since early this year, he's been tracking down all the couples whose weddings he's played over the last 25 years. Along with his corporate and professional contacts, vendors, and banquet managers, he's inviting his past clients to a gala fundraiser for the Frank and Barbara Sinatra Children's Center in Palm Desert, Calif. The event—which will include a silent auction, door prizes, celebrity appearances and other festivities—is scheduled for November 19, 1999 at The Reef on the Water, Long Beach, Calif. His goal is to raise $10,000 to benefit the center for abused children. Tickets to the event are $15 and 100 percent of the money raised will go to the Sinatra Center.

His reasons for tackling such a big challenge are highly personal. "When I started 25 years ago, I had no idea I would still be doing this. I thank God for the success of my business. My business would not be where it is today if I did not have my faith in him. When business is slow, I trust he will get me through. When business is flourishing, I give him all the thanks and praise. This is my opportunity to give something back."

25 AND COUNTING

Like many others who have celebrated or are approaching their 25th year, Martinez has witnessed many changes, such as the advances in technology. He's also seen music sway from one style to another—from disco to rap and alternative, from R&B to urban, from easy listening to adult contemporary, and from club music to deep house. Regardless, "Top 40 is still Top 40," he says. "The funny thing is, when we play 'old school' music, the kids come up and ask for 'that new song' by Al Green, or the Commodores, or Rappers Delight. They think it's new! Little do they know, we've been playing these songs for 20 years or more."

Martinez notes that the biggest change he's seen happening in the DJ industry is the level of professionalism Mobile DJs have reached. "The development of the ADJA, as well as the other associations, like NAME and MEA, has allowed DJs to bond as never before. This, along with the conferences and trade shows, has had a phenomenal effect on the profession. And I would be remiss if I didn't recognize the effect that *Mobile Beat Magazine* has had. The information in each issue is not only beneficial business wise, but it serves as a constant reminder that even while I choose to be a single system operator, I'm certainly not alone. I am, in part, what I am today due to what I have learned and researched through *Mobile Beat Magazine*," says Martinez, "and I am not being paid to say that!"

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   ____ listened to our needs ____ exactly what we wanted
4. At the event, how was the DJ's appearance? ____ appropriately dressed ____ not dressed appropriately
   ____ neat and clean ____ sloppy
5. Describe the DJ's selection of music for your event ____ exactly what we expected ____ played a wide variety
   ____ took requests ____ did not take requests ____ could not get people dancing
6. How would you describe the DJ's coordination of your event? ____ exceeded our expectations
   ____ very organized ____ very unorganized ____ took charge ____ we had no worries ____ lost control
7. After the performance, what were your feelings on how the event turned out? ____ satisfied
   ____ extremely satisfied ____ dissatisfied ____ extremely dissatisfied
8. Did you feel you received value and service for the money you spent? ____ yes ____ no
9. How would you rate the entertainment value you received for your money?
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10. What amount of importance did the DJ play in making your event a total success?
    ___ 10% ___ 15% ___ 20% ___ 25% ___ 30% ___ 40% ___ 50%
11. What would you say was the difference in choosing Ray Mar Productions over other DJ companies?
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    _____
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Thank You!

Karaoke Goes Hollywood

PIONEER'S "KARAOKE KARL" DETKEN IS DOING HIS PART TO BRING KARAOKE INTO THE LIMELIGHT.

BY GREG TUTWILER

I first met Karl Detken in 1996 at the Toronto airport, as we waited for a shuttle to take us to the Waterloo Inn, on our way to the DJ World convention. During the 45-minute ride to the hotel, we chatted about all kinds of DJ stuff; but when I learned that Detken was a product rep for Pioneer, our conversation turned to equipment.

Over the next three years, I ran into Detken at various DJ events. However, it wasn't until this past January at the Mobile Beat show in Las Vegas that I learned of his involvement with and contribution to the karaoke industry.

At the 1999 American Disc Jockey Awards ceremony, it was my honor to bring Detken up to accept the 1999 "KJ of the Year" award. During my preparing of an introduction, I became aware of just how involved Detken is in this industry and the impact he has had in getting Hollywood to embrace the karaoke concept.

Detken has been involved with karaoke since 1992, when he was hired as Pioneer's karaoke music manager. His immediate responsibilities included selecting and licensing music for the company's LaserKaraoke division.

Now he has added another trophy to his career with his big screen debut, alongside Gwyneth Paltrow in the upcoming film Duets.

I caught up with Detken in cyberspace recently to chat about the new movie and get his take on karaoke trends.

GT: How did you become involved in the mobile entertainment industry?

KD: Actually, I got involved with mobile entertaining in 1976 when I was 13 years old. That was the year that I performed my first gig at my eighth grade talent contest—not as a DJ, but in a band as the singer and guitarist. I still play, but more on a casual basis. For a period in the late '80s, like most musicians, I thought I was on the way to a major record deal. We [the band] released a pretty successful independent album. We had toured with some classic rock bands, such as Kansas, Night Ranger, Joe Walsh, etc. We won the "Best Unsigned Band" award three years in a row, culminating with a performance and a first place win on Ed McMahon's syndicated TV show "Star Search," in 1991. Everything was going great. However, like most musicians, I realized that splitting a $350 gig check amongst five guys doesn't go a long way. DJing is a lot more lucrative and you don't have to learn any songs. I still miss touring. Not the part about being crammed in a VW bus for days at a time, but creating my own music and performing it for accepting audiences. In a way, I get to do that now at my nightclub gig, where I do a dance mix show.

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GT: Do you still currently operate a mobile karaoke show?
KD: Absolutely. I originally started doing karaoke at the request of my Pioneer supervisor, who asked me to research the market by actually doing karaoke events. He told me this would help in my understanding of what songs are being sung and what products a Karaoke Jock would need to make their job easier. It was one of the most important things that I could've done for my career.

Currently, I do one club karaoke and one club dance DJ event a week, as well as many private events. I do about 175 gigs a year. I enjoy both KJing and DJing equally. But having been a singer, I have an extra special fondness for helping to create what I call "the three minute dream" through karaoke for people who experience it for the first time. It's the thrill and rush of being under the lights and having a live mic in your hands, followed by the thunderous applause from the audience (I have a clap track to guarantee that). Not to sound overly dramatic but, you really see people's lives change after they have a positive karaoke experience. I've seen the shyest people all of a sudden find new confidence and a feeling of well being. Pioneer has even assisted doctors and medical research teams who have researched the medical value of people singing, using karaoke as a test module. It's fascinating; and they have found that it is therapeutic.

With regard to working with Gwyneth, who had just won the Golden Globe for best actress and been nominated for an Oscar, I didn't know what to expect. She, however, turned out to be one of the most humble people I have ever met.

GT: From your perspective, how has karaoke evolved?
KD: For those who are not aware, karaoke came from Japan and means "empty orchestra." Pioneer first brought laser karaoke to the U.S. back in 1985, or thereabouts. At that time, it was basically unheard of here in the U.S. We spent millions of dollars to brand the concept here with heavy TV commercials, advertising, contests, as well as a karaoke TV show that starred "Bowzer" from Sha Na Na as the host. We still market the product with advertising and movie co-promotions (i.e. *The Wedding Sing*er Karaoke Jam). We don't spend quite as much now that karaoke has developed its own momentum. The number of requests from Hollywood to use our karaoke in their scenes has taken off. I also see it personally from the numbers of karaoke gigs and rentals that I do in my mobile business. They have increased 100 percent since 1996.

GT: Where do you see the karaoke industry headed?
KD: I believe that with the introduction of *Duets,* the first "all karaoke" movie, you will see karaoke explode into the mainstream. In the past, karaoke has been primarily a bar event to help the club owner sell more drinks. This has been changing. I am personally doing more karaoke at weddings and corporate gigs than ever and I see that same trend amongst other DJs who have now added karaoke to their entertainment formats. When this karaoke movie—featuring Gwyneth Paltrow— hits, it will propel karaoke to the home market like never before. DJs will see clients asking for karaoke a lot more frequently. I also feel that as karaoke becomes more popular, it will be available in a more mainstream format, such as DVD.

In the U.S. alone, predictions are that this year 2 million DVD players will be sold, in addition to the 3.5 million already sold. This is why Pioneer is no longer putting as much emphasis on CD+G or laser disc formats, but is focusing more on DVD, which has better audio and video quality than any other format, and holds more information on a 5-inch disc. We encourage KJs and DJs to move over to the new formats. I feel CD+G will be the Beta tape of karaoke.

Some KJs might argue that you don't need video for karaoke. In some ways you don't. You don't need leather seats and back support in your car to drive either, but they do make it more enjoyable and conformable! Karaoke has always been entertainment for the audience, and the video background is important for this entertainment. Even the "campiness" of some earlier videos is funny and adds to the experience of being at a karaoke event.

GT: How have you helped get karaoke into Hollywood?
KD: In 1994, I made a commitment to push karaoke into the mainstream. One of my goals was to make karaoke accessible to the movie and TV studios. Through networking and contacts, we became successful in providing karaoke for such movies as *The Cable Guy, My Best Friend's Wedding, Suddenly Susan,* and *I Still Know What you Did Last Summer.* So far, there have been 29 TV shows and 15 movies that have featured a karaoke scene (95 percent using Pioneer products).

ATTENTION READERS: On slow nights, I play a little game called Karaoke Roulette. Basically the singer has no idea what they're singing until it comes up on the screen. What do you call it? Or do you have any other games you play at your karaoke shows? E-mail me at SingTime@aol.com or mail to SingTime Karaoke, PO Box 450, Dayton, VA 22821.

Our biggest involvement to date has been this *Duets* project.

GT: Could you describe your involvement with* Duets*?
KD: Pioneer and I had been hoping a movie studio would embrace the karaoke phenomenon and make a movie about it, rather than just a scene. Having had a relationship with Columbia TriStar (with *The Cable Guy* project), I was introduced to a producer who was interested in making the first all-karaoke movie. He had already heard of my involvement and help on *My Best Friend's Wedding*, so he brought me into the project. He had already secured Columbia Pictures as the movie studio to produce the film, and his main stars (Brad Pitt and Gwyneth Paltrow). He wanted our support in making the film credible from a karaoke stand point. I also assisted in selecting the music and providing all the music masters and product for the film.

In his quest to do research, I invited him to come by and see my regular Friday night karaoke show. Shortly afterward, I was invited to play a small part in the film. If I don't end up on the cutting room floor, I will be in the grand finale of the film singing a song. The whole experience of being flown up to Canada and being treated like a star to shoot a film was incredible. Even getting my own trailer on the set with "Karaoke Karl" on the door was mind-blowing to me and almost surreal. With regard to working with Gwyneth, who had just won the Golden Globe for best actress and been nominated for an Oscar, I didn't know what to expect. She, however, turned out to be one of the most humble people I have ever met.

Needless to say, Detken is bringing karaoke to the masses in ways that are sure to benefit all of us who do karaoke shows for a living. As we look ahead to the future of karaoke, keeping Detken's insights in mind, we can enter the new millennium trusting that karaoke's bigger days are ahead of us.

For more information on Pioneer DVD Karaoke, see www.pioneerprodj.com or call (800) 872- 7210.

Greg Tutwiler is owner of SingTime Karaoke in Virginia. He has been in the mobile industry since 1985 and was the American Disc Jockey Awards 1998 KJ of the year. You can contact him with questions or comments at SingTime@aol.com

Karaoke Karl's Advice for Getting into the Karaoke Market

1. Sing Crappy: "You don't need to be a singer" is what I say when I train all of my DJs. Even though I was a *Star Search* winner, when I sing a song at my show, I always hold back a little or don't sing at all. Good singers intimidate people. How would you like to follow a Celine Dion or a Luther Vandross sound alike? So if you are not a singer, GOOD!

2. Biggest is Not Always the Best: You don't need to have the biggest song selection in the world. I believe I have close to the biggest collection, with over 35,000 songs, however, I primarily only use around 500 songs that get selected over and over again at any given show. Start off with 600-1,000 songs at least. Don't worry about getting the newest songs, as KJing is not like DJing, where you need to have the latest Ricky Martin hit. You need "evergreen" songs—songs that are timeless—like *New York New York, Crazy, Margaritaville, Love Shack*, etc. There are many manufacturers who make starter sets.

3. Keep the Energy Up: Play background filler music between your singers to keep the energy level up. If you are doing a club gig, play games with your audience (i.e. Name That Tune; Karaoke Russian Roulette). Remember that most of your audience will not be singers. They will just be there to enjoy the amateur singing; it's important to keep them entertained so they stay and spend money. Use props if possible, such as hats, wigs, sunglasses, inflatable instruments. These all add to the entertainment value.

4. Keep Your Sets Short: If you are doing karaoke at a corporate or wedding gig, long sets of karaoke will kill the night, as a lot of people might not be into hearing a bunch of bad singers. So break up the karaoke by doing half hour dance sets mixed with 15-20 minute karaoke sets. Try to encourage your singers to select upbeat songs. I have beat-mixed from my dance set into a karaoke set of danceable songs before and it works great!

5. Give Away Prizes: Have on hand small tokens for fun prizes such as: Funniest Singer, Sexiest Singer, Best Singer, Most Courageous Singer, and, yes, even the Worst Singer. If a guy has no voice and got up to sing, you will know if he is serious or making fun of himself. If he is a fun loving guy he will gladly accept his prize for worst singer and the audience will love it. Prizes don't have to be expensive. They can be CD singles, novelty gag gifts, a free drink at the bar, etc.

6. Break the Ice: The most important advice I can give you to ensure a successful karaoke event at a corporate or wedding gig is to get people up in groups. Karaoke's entertainment value lies in its interaction. Have the bridal party come up and sing *I Will Survive, Respect* or *These Boots Were Made For Walking*. They totally get into it and the men love watching. Tell the men that they cannot just sit around and take that from the women. Call up the men and cue up something with a lot of testosterone like *Y.M.C.A.* or *Born To Be Wild*. This sets the tone for the whole rest of the night.

Remember, people do not like to be singled out, especially in public. You must find a non-threatening way to have them experience karaoke. Being buried inside a group of five or more singers is the best way.

To do this, you need to have three or more mics, even if you have to sub mix five mics into one channel. Vocal fidelity is not the issue here. They just need to sense the power of having a mic in their hands.

It's time to enter your vote for the DJ/KJ-ONLY exclusive version of the ...

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What song would you like to never play again?

Title _____ *Artist* _____

What is your favorite song to open the show?

Title _____ *Artist* _____

What song do you like to close the show with?

Title _____ *Artist* _____

What song do you think is the best party hit of all time?

Title _____ *Artist* _____

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List your 5 most-requested Party songs for 1999

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

List your 5 most-requested Karaoke tracks in 1999

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Name 5 Classic Rock ('60s-'80s) songs played the most in '9

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Name 5 Dance songs played the most in 1999

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Name 5 Modern Rock songs played the most in 1999

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

What 5 Country songs did you play the most in 1999?

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

List your 5 most-played Bridal songs for 1999

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

List the 5 Oldies (pre '60s) you played the most in 1999

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Title _____ *Artist* _____

Please Vote by October 1, 1999

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PLAY SOMETHING WE CAN DANCE TO

BY JAY MAXWELL

The Haunting Spirit of Disco

YOU'D BETTER TURN ON THE LIGHTS BECAUSE THIS IS REALLY SCARY!

Last Halloween, my 1-1/2 year old daughter joined in the fun of Halloween for the first time. She greeted each 3-foot ghost, alien and Teletubby who rang the bell with her official spooky salutation, "Hey Boo!"

When it came her turn to bounce door-to-door, trick-or-treating in her Tigger costume, it wasn't long before she was into the spirit of the night. It was such an event for her that she wanted to go back for more the next night, and the next, and the next. It was difficult for her to understand that Halloween only happens once a year. I reassured her that there would be another Halloween and more adventure next year.

This burning enthusiasm that only a child can give a celebration caused me to question a few things about Halloween. For instance, is there anything else that we celebrate just for fun? No one really believes in witches, ghosts, or vampires (I hope) but we still dress up and partake in the silliness. But what else is there? After giving this far more thought than it deserved, I came to the conclusion that there is something else like Halloween, and it's not limited to a single night. It's disco! Now that's scary!

SAY WHAT?

How did I come to the conclusion that disco and Halloween are similar? Was it one too many mushrooms in my cup of strange brew? Perhaps it was that group of kids who came to my door dressed as an Indian (er, sorry, Native American), policeman, sailor, construction worker, cowboy, and biker. I didn't recognize them; they weren't from my subdivision; I think they were from the village. Even though I consider myself somewhat of a *Macho Man*, they were pretty frightening.

I couldn't put my finger on why, but right after that weird combination of kids left with their booty of candy, I began to think of disco. Typically, when you ponder your playlist for music that contains a Halloween theme, you think of favorites like the *Monster Mash*, *Ghostbusters*, or *Thriller*. I bet you didn't know that the boogie man and woman like to wear their *Boogie Shoes* and get down to *Boogie Nights*.

DISCO DOWN

There are some who contend that we should not celebrate Halloween as it originated as a pagan holiday. They believe that by participating in the event we support the existence of witches, demons, and evil spirits. I fail to see how going house to house, trick-or-treating or bobbing for apples at a Halloween party will change one's disbelief in the supernatural. Disco music had its roots in the New York gay male community. Where's the proof that dancing to disco has altered anyone's sexual orientation?

Halloween, today, carries with it none of the connotations of centuries ago. It is just for fun, as is disco. With its steady beat, disco is for the sole purpose of getting people to move, shake and gyrate on the dancefloor. Continuing the comparison, there's no doubt that Halloween and disco are both scary. Halloween is scary because people dress as ruthless aliens, bloodthirsty monsters and Teletubbies (eeeek!). While I expect this year's favorite will be Darth Maul or Jar-Jar Binks, the main costume staples are spooks and ghosts that perennially haunt in good-natured fun.

The same is true of disco music. It's a spooky thought that regardless of the current trend in today's music, disco continues to be extremely popular. For over 25 years, it has refused to die. Like Dracula and Freddie, it does its best work at night. And if polyester isn't scary, I don't know what is!

UNDER THE SPELL

No one alive can escape disco's infectious dance grooves and musical beat. Any attempt to resist is futile. Anyone who can should have their pulse checked to ensure they have not become a zombie.

What causes you to *Shake Your Groove Thing* to disco, as if your body has been taken over by someone with a voodoo doll bearing your image, is a mystery. Whatever causes everyone to want to party like its the end of the millennium whenever they hear disco music, one thing is for sure—it's pure magic that creates the spell.

With all the similarities between Halloween and disco music, there is one major difference between the two. The

1. Brick House ..... Commodores
2. Y.M.C.A. ..... Village People
3. I Will Survive ..... Gloria Gaynor
4. We Are Family ..... Sister Sledge
5. Staying Alive ..... Bee Gees
6. Play That Funky Music ..... Wild Cherry
7. Dancing Queen ..... Abba
8. Get Down Tonight ..... KC & the Sunshine Band
9. Super Freak ..... Rick James
10. Funkytown ..... Lipps Inc.
11. December '63 - Oh What a Night .. Four Seasons
12. Jungle Boogie ..... Kool & the Gang
13. Ring My Bell ..... Anita Ward
14. That's The Way I Like It KC & the Sunshine Band
15. In The Navy ..... Village People
16. Hustle ..... Van McCoy
17. Car Wash ..... Rose Royce
18. Copacabana ..... Barry Manilow
19. Shake Your Booty ..... KC & the Sunshine Band
20. Le Freak ..... Chic
21. Got To Be Real ..... Cheryl Lynn
22. Macho Man ..... Village People
23. Knock On Wood ..... Amii Stewart
24. Do Ya Think I'm Sexy ..... Rod Stewart
25. Boogie Oogie Oogie ..... Taste Of Honey
26. I'm Your Boogie Man ... KC & the Sunshine Band
27. Night Fever ..... Bee Gees
28. Turn the Beat Around ..... Vicki Sue Robinson
29. Last Dance ..... Donna Summer
30. You Sexy Thing ..... Hot Chocolate
31. Ladies Night ..... Kool & the Gang
32. Love Rollercoaster ..... Ohio Players
33. Shake Your Groove Thing ..... Peaches & Herb
34. Love Train ..... O'Jays
35. Best Of My Love ..... Emotions
36. Heart Of Glass ..... Blondie
37. Take a Chance On Me ..... Abba
38. Working My Way Back To You ..... Spinners
39. Hot Stuff ..... Donna Summer
40. Disco Inferno ..... Trammps

spirit of Halloween only comes once a year, but the fun of a party with disco can happen anytime. If you play *Werewolves of London* anytime other than a Halloween party, the guests will howl at you, instead of the moon. But you can play disco at almost any party at any time during the year. So whether you're playing for a Halloween party or a wedding reception, spin some of the tunes from my song list and cast your own magical spell. You'll see first hand the effect a steady beat of disco has on your crowd, and they'll be under your spell!

Jay Maxwell owns and operates Jay Maxwell's Music By Request in Charleston, South Carolina.

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Slow Songs 1990-96
Slow Country
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BY FRED SEBASTIAN

Favored by DJs as a great source for current and breaking hits, the newest "Now" import is "**NOW 43 THAT'S WHAT I CALL MUSIC.**" Including numerous number one hits, the stellar tracks on this two-CD set are:

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I Want It That Way	BACKSTREET BOYS
Sweet Like Chocolate	SHANKS & BIGFOOT
Bring It All Back	S CLUB 7
Boom, Boom, Boom, Boom	VENGABOYS
9pm ('Til I Come Home)	ATB
Turn Around	PHATS & SMALL
Red Alert	BASEMENT JAXX
Without Love	DINA CARROLL
Look At Me	GERI HALLIWELL
I Breathe Again	ADAM RICKITT
Viva La Radio	LOLLY
Doodah	CARTOONS
Say It Again	PRECIOUS
Love Of A Lifetime	HONEYZ
Private Number	911
Your Kisses Are Charity	CULTURE CLUB
Greatest Day	BEVERLEY KNIGHT
Word Up	MELANIE G.
Dayz Like That	FIERCE
Forever	TINA COUSINS
Everybody's Free (To Wear Sunscreen)	BAZ LUHRMANN
In Our Lifetime	TEXAS
You Get What You Give	NEW RADICALS
Pumping On Your Stereo	SUPERGRASS
Lovestruck	MADNESS
Ooh La La	THE WISEGUYS
Hey Boy Hey Girl	THE CHEMICAL BROTHERS
Right Here Right Now	FATBOY SLIM
Saltwater	CHICANE w/ MARIE BRENNAN of Clannad
Cloud Number Nine	BRYAN ADAMS
Coffee & TV	BLUR
Beat Mama	CAST
Pick A Part That's New	STEREOPHONICS
Bring It On	GOMEZ
Secret Smile	SEMISONIC
I Know What I'm Here For	JAMES
Synth & Strings	YOMANDA
Better Off Alone	DJ JURGEN w/ ALICE DEEJAY
To Be In Love	MASTERS AT WORK w/ INDIA

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The new **"ALL TIME GREATEST POP ALBUM"** captures a variety of styles in this two-CD collection of recent and classic favorites. Most of the 40 tracks here have clocked in as top chart hits and continue to be often requested songs. The line-up is:

Don't Stop Till You Get Enough MICHAEL JACKSON
When The Going Gets Tough ..... BOYZONE
Wannabe ..... SPICE GIRLS
Wake Me Up Before You Go Go ..... WHAM!
C'est La Vie ..... B*WITCHED
As Long As You Love Me ..... BACKSTREET BOYS
Never Ever ..... ALL SAINTS
Last Thing On My Mind ..... STEPS
Girls Just Want To Have Fun ..... CYNDI LAUPER
I Quit ..... HEPBURN
Never Gonna Give You Up ..... RICK ASTLEY
I Should Be So Lucky ..... KYLIE MINOGUE
I Want You Back ..... JACKSON FIVE
Love Shack ..... B-52'S
Respectable ..... MEL & KIM
Sweet Dreams (Are Made of This) ..... EURYTHMICS
We Don't Talk Anymore ..... CLIFF RICHARD
Good Vibrations ..... THE BEACH BOYS
Can You Feel It ..... THE JACKSONS
Things Can Only Get Better ..... D:REAM
Shout ..... LULU
I Only Want To Be With You ... DUSTY SPRINGFIELD
Footloose ..... KENNY LOGGINS
Flashdance, What A Feeling ..... IRENE CARA
Making Your Mind Up ..... BUCKS FIZZ
Come On Eileen ..... DEXY'S MIDNIGHT RUNNERS
Baby Love ..... DIANA ROSS & THE SUPREMES
I'm Too Sexy ..... RIGHT SAID FRED
Just A Little Bit (Motiv8 Radio Edit) ..... GINA G.
You Gotta Be (1999 Mix) ..... DES'REE
Venus ..... BANANARAMA
Brimful Of Asha ..... CORNERSHOP
Pop Muzik ..... M
Mmm Bop ..... HANSON
Take A Chance On Me ..... ERASURE
Doctor Jones (Original Radio Edit) ..... AQUA
Kung Fu Fighting ..... CARL DOUGLAS
Shine ..... ASWAD
Love Really Hurts Without You ..... BILLY OCEAN
Thank Abba For The Music . STEPS, TINA COUSINS,
..... CLEOPATRA, B*WITCHED, & BILLIE

The unique collection **"WOW! THAT'S WHAT I CALL KIDS MOVIE CLASSICS"** is a super three-CD set full of kids' favorite movie songs a-la Disney classics. Tracks include:

Circle Of Life ..... The Lion King
Beauty & The Beast ..... Beauty & The Beast
Part Of The World ..... The Little Mermaid
A Whole New World ..... Aladdin
If I Never Knew ..... Pocahontas
Can You Feel The Love ..... The Lion King
God Help The Outcasts ... Hunchback Of Notre Dame
Kiss The Girl ..... The Little Mermaid
Go The Distance ..... Hercules
Arabian Nights / Legend Of The Lamp ..... Aladdin
Never Never Land ..... Peter Pan
I Gotta Grow ..... Peter Pan
Friends Like Me ..... Aladdin
Under The Sea ..... The Little Mermaid
Hakuna Matata ..... The Lion King
Supercalifragilistic ..... Mary Poppins
Be Our Guest ..... Beauty & The Beast
I Won't Grow Up ..... Peter Pan
Prince Ali ..... Aladdin
I Just Can't Wait To Be King ..... The Lion King
Heigh Ho ..... Snow White
Can You Feel ..... The Lion King
Steady As The Beating Drum ..... Pocahontas
Daughters Of Triton ..... The Little Mermaid
The Virginia Company ..... Pocahontas
When You Wish Upon A Star ..... Pinnochio
Something There ..... Beauty & The Beast
Riverbend ..... Pocahontas
Chim Chimney ..... Mary Poppins
Belle ..... Beauty & The Beast
Listen To Your Heart ..... Pocahontas
Whistle While We Work ..... Snow White
Wendy ..... Peter Pan
Belle (reprise) ..... Beauty & The Beast
Someday ..... Hunchback Of Notre Dame
Les Poissons ..... The Little Mermaid
Be Prepared ..... The Lion King
Poor Unfortunate Fools ..... The Little Mermaid
I'm Flying ..... Peter Pan

"TOE THE LINE Volume 4," a two-CD set, and **"LINE DANCE FEVER #8,"** a single CD, include top favorites of DJs and dance instructors alike. Both include dance steps, BPMs, and some rare dance mixes. Tracks for both foot stomping compilations are as follows.

TOE THE LINE Volume 4

Dance The Night Away ..... THE MAVERICKS
I'm From The Country (Dance Mix) .... TRACY BYRD
Walkin' On Me (He Man Mix) ..... BIG HOUSE
If The Jukebox Took Teardrops ..... DANNI LEIGH
Perfect Love ..... TRISHA YEARWOOD
Timber, I'm Falling In Love ..... PATTY LOVELESS
Back In The Saddle ..... MATRACA BERG
She Does ..... THE MAVERICKS
I'll Take Texas ..... VINCE GILL
Pencil Thin Moustache ..... JIMMY BUFFET
Party Crowd ..... DAVID LEE MURPHY
I'll Think Of A Reason Later ..... LEE ANN WOMACK
Walk On ..... REBA McENTIRE
Ribbon Of Highway ..... SCOOTER LEE
I Didn't Know ..... SHANE STOCKTON
Call Me The Breeze ..... THE MAVERICKS
(Swing Swing) Highland Fling ..... BROTHERS
Leap Of Faith ..... DELBERT McCLINTON
Mustang Sally ..... THE COMMITMENTS
On The Inside ..... FRANKIE GOES TO HOLLYWOOD
La Mucara ..... THE MAVERICKS
You Keep Me Hangin' On ..... REBA McENTIRE
The Pascagoula Run ..... JIMMY BUFFET

Halloween Music History

No Halloween party would be complete without at least one spin of the Monster Mash. Ranked as possibly the most popular novelty tune of all-time, *Monster Mash* spent time on the charts twice. The song was No. 1 in October of 1962 and again reached the top 10 in 1973.

To find the inspiration for *The Monster Mash*, we must travel back in time to the late 1950s. At the time, Universal Studios syndicated for television a package of its greatest monster flicks and horror films. One such film, *Frankenstein* starring Boris Karloff, was an immediate hit with baby boomers. It ignited a craze that included monster models, monster trading cards, monster wallets, monster posters, monster... you name it. Naturally, the craze needed a theme song, hence the *Monster Mash* by Bobby "Boris" Pickett & the Crypt Kickers.

Pickett was an actor singing in a lounge band while awaiting his big break. He had always done impressions and a favorite was Karloff. One night, while his band, the Cordials, doo-wopped *Little Darlin'*, Pickett did a monologue in Karloff's voice. It was a smash.

After some prodding, Pickett consented to do an original song in the same voice. He connected with Gary Paxton, who had produced the hit *Alley Oop* and owned Garpax records.

Working with no budget, Paxton came up with clever ways to produce the essential background sounds for Picketts' *Mash*. For example, for the sound of a coffin opening, he pulled a rusty nail slowly out of a two by four. The cauldron sound came from water being bubbled through a straw and for chains rattling on the floor he used, well, chains rattling on a floor.

Pickett's follow-up to *Monster Mash* was the lesser know *Monster's Holiday*. In fact, he actually did a whole album of *Monster Rock N' Roll*. But he wasn't the first to do monster tunes. In 1958, Sheb Wooley had a No. 1 hit with *The Purple People Eater*.

The Salt In My Tears ..... DOLLY PARTON
Smack Dab ..... GEORGE JONES
Ol' Lonesome ..... DANNI LEIGH
Buckaroo ..... LEE ANN WOMACK
Bang, Bang, Bang ..... NITTY GRITTY DIRT BAND
One Night At A Time ..... GEORGE STRAIT
Full Deck Of Cards ..... HELEN DARLING
Drivin' My Life Away ..... RHETT AKINS
Just Tryin' To Keep The Woman I Got .....
..... RAYBON BROTHERS
Red Lips, Blue Eyes, Little White Lies . GARY ALLAN
Framed ..... CHRIS KNIGHT
Rockin' Horse ..... KRIS TYLER
Volcano ..... JIMMY BUFFET
One Night ..... J.C. JONES
Settlin' For What They Get ..... MARK CHESNUTT
Back With A Heart ..... OLIVIA NEWTON JOHN
Right In The Middle ..... KEITH HARLING

LINE DANCE FEVER #8

7 Nights To Rock BR-549
Poor Boy Shuffle ..... TRACTORS
Cinco De Mayo ..... WAR
I Like it Like That ..... BLACKOUT ALLSTARS
A Taste Of Boogie ..... CARBOO

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Jambalaya ..... EDDY RAVEN
Baby Please Come Home ..... SCOOTER LEE
Howdy ..... SCOTT ROUSE
1999 ..... SEAN KENNY
Carnaval De Paris ..... DARIO G.
Kung Fu Fighting ..... BUS STOP
Spanish Eyes ..... ENGLEBERT HUMPERDINCK
Elvis Rhumba ..... LINE DANCE HEAVEN
All Out Of Love ..... NEWTON
Say Anything ..... SAHNE McANALLY
Bundle Of Nerves ..... KEN MELLONS
Six Days On The Road ..... SAWYER BROWN
Looking For Love ..... JUNIOR BROWN
Amazing Grace ..... SPORRAN BROTHERS

"**JIVE BUNNY SUMMER HOLIDAY**" is the newest from this popular series of megamix and medley CDs. Though some portions of Jive Bunny

megamixes are not original artists, the series continues to be a crowd pleaser and continues to be a top selling line. Here are the tracks:

Macarena / Holiday / Club Tropicana / Blame It On The Boogie / Hot Hot Hot / Sunshine Day / Funky Nassau / Soul Limbo / Montego Bay / Rivers Of Babylon / Lambada / Bamboleo / Jingo / Oye Como Va / Copacabana / Agadoo / Cuba / Y Viva Espagna Summer Nights / Que Sera Mi Vida / You Can Get It If You Really Want It / Let Your Yeah Be Yeah / Una Paloma Blanca / Mexican Hat Dance / La Bamba

The "**BEST DANCE ALBUM IN THE WORLD EVER! #9**" is the newest release in this long favored dance series. This issue boasts a track listing packed with many of the best recent and new pop/dance tracks. With 43 tracks loaded onto to this two-CD set, it's sure to be an uplifting variety for the masses. Tracks are:

Ooh La La ..... WISEGUYS
Sweet Like Chocolate ..... SHANKS & BIGFOOT
9pm (Till I Come) ..... ATB
Saltwater ..... CHICANE w/ MARIE BRENNAN
Music Sounds Better With You ..... STARDUST
Turn Around ..... PHATS & SMALL
You Don't Know Me ..... ARMAND VAN HELDEN
..... w/ DUANE HARDEN
Looking For Love ..... KAREN RAMIREZ
Mysterious Times ..... SASH! w/ TINA COUSINS
Protect Your Mind ..... DJ SAKIN & FRIENDS
Better Off Alone ..... DJ JURGEN w/ ALICE DEEJAY
Hey Boy Hey Girl ..... THE CHEMICAL BROTHERS
Right Here Right Now ..... FATBOY SLIM
Flat Beat ..... MISTER OIZO
Straight From The Heart ..... DOOLALLY
VIP ..... JUNGLE BROTHERS
Buena Vida (Good Life) ..... INNER CITY
You Should Be ..... BLOCKSTER
Big Love ..... PETE HELLER
Can't Get Enough ..... SOULSEARCHER
What You Need POWERHOUSE w/ DUANE HARDEN
Boom, Boom, Boom, Boom ..... VENGABOYS
Look At Me ..... GERI HALLIWELL
Miami ..... WILL SMITH
Freak Me ..... ANOTHER LEVEL
I Want You Back ..... MELANIE B. & MISSY ELLIOTT
Say It Again ..... PRECIOUS
The Greatest Day ..... BEVERLEY KNIGHT
Everything's Gonna Be Alright ..... SWEETBOX
C'est La Vie ..... B*WITCHED
She Wants You ..... BILLIE
Thank Abba For The Music . STEPS, TINA COUSINS,
..... CLEOPATRA, B*WITCHED, & BILLIE
Witchdoctor ..... CARTOONS
Better Best Forgotten ..... STEPS
If You Buy This Record Your Life Will Be Better .....
..... THE TAMPERER w/ MAYA
Sex On The Beach ..... T-SPOON
Louie Louie ..... THREE AMIGOS
Nomansland (David's Song) ..... DJ SAKIN
Killin' Time '99 ..... TINA COUSINS
Cosmic Girl ..... JAMIROQUAI
Praise You ..... FATBOY SLIM
Music Sounds Better With You ..... STARDUST
Everybody's Free ..... BAZ LUHRMANN

Following hot on the heels of Latin Club Mix '99 comes the new release "**LATIN CLUB MIX 2000.**" Featuring 15 current hits and mixes, this compilation is sure to have the rhythms pumping into the new millennium. Tracks are:

Mueve Mueve / Move it Move It ..... SANDY & PAPO
La Paleta ..... ORO SOLIDO
Rumba (12" Dance Mix) ..... D'MINGO
La Gatita (Latin Swing Mix) ..... EL PRESIDENTE
Latinos (Hex Hector Mix) ..... PROYECTO UNO
La Bandera (Radio Mix) ..... JUZT 2 BROTHERS
I Still Believe (Steve Chavez Mix) BRENDA K. STARR
La Silla ..... GRUPO KONTROL
La Copa De La Vida ..... RICKY Y SU BANDA
Como Se Baila Mi Ritmo ..... EL CARTEL
Baila ..... LOS ILLEGALES
Oye ..... MIAMI RUMBA
Pabajo ..... DJ SLAMMIN' SAMA
El Cepillo (La Nueva Club Mix) ..... FULANITO
Say It (Slammin' Sam Mix) ..... VOICES OF THEORY

The newly released "**DISCOBEATLES,**" performed by F4, will appeal to those who like familiar Beatles' classics with a twist. The renditions of these songs are contemporary and definitely danceable. They have a fresh sound and modern feel with good production quality. Tracks are:

She Loves You / A Hard Day's Night / Day Tripper
Get Back / Love Me Do / Help! / Paperback Writer
Ticket To Ride / Eleanor Rigby / Revolution
Fabulous Mix Part 2 Medley: Love Me Do / She Loves You / Paperback / Writer / Help!

Fred Sebastian is music buyer for A.V.C. Sebastian, music distributor specialists in compilations for DJs. For infrmation on titles in this column, please call (973) 731-5290.

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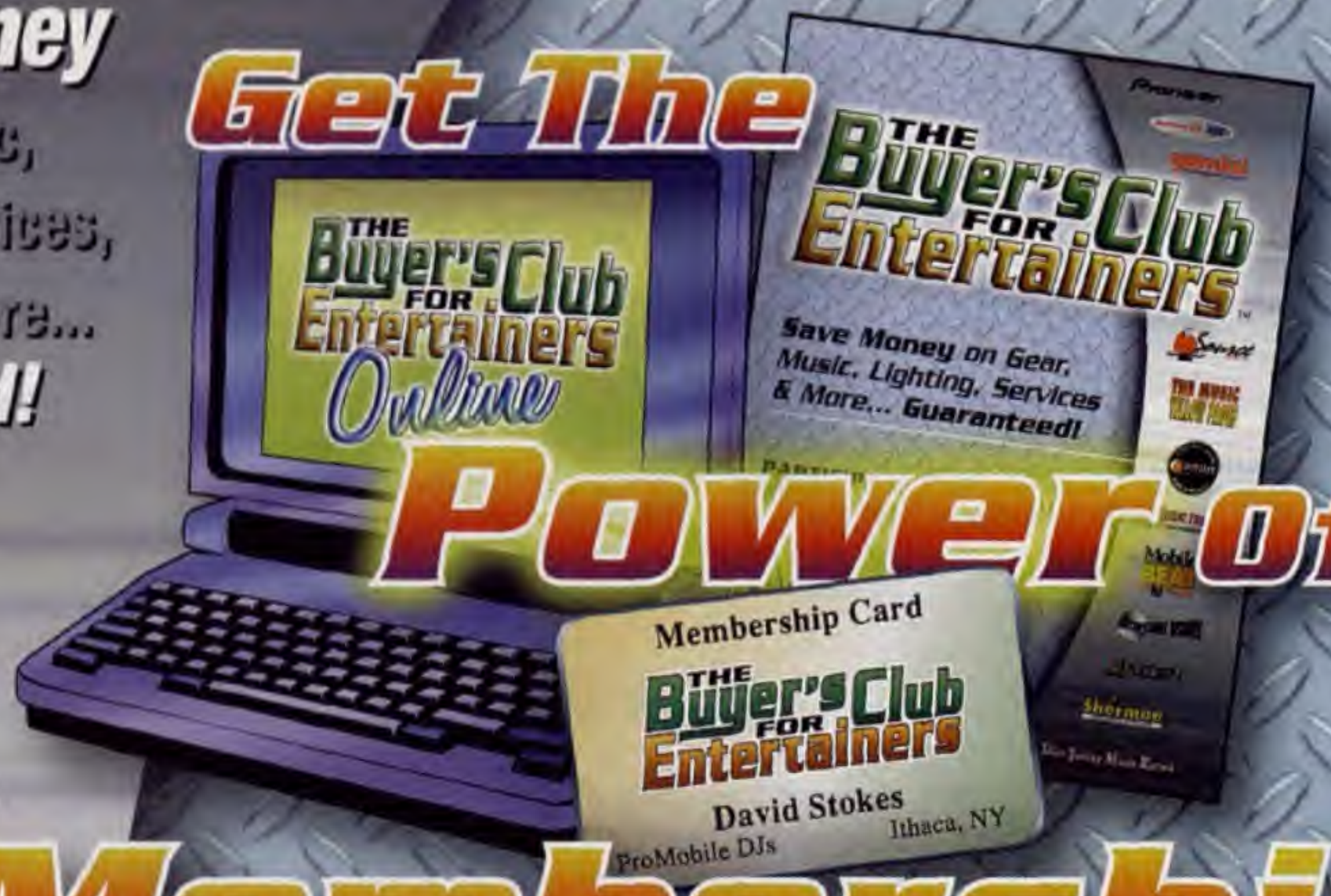
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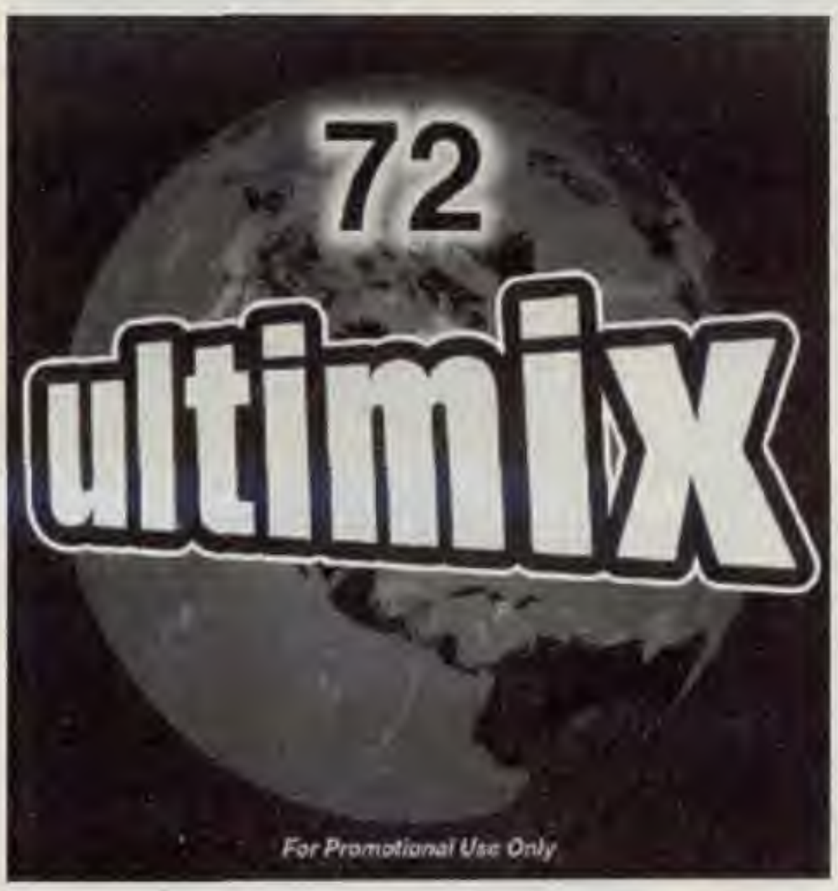
Revelling in remixes

This issue features strong radio cuts that have been remixed, extending their life on your playlist. With the stretched intro, middle, and outro, you will have a lot of fun using these remixes as an alternative to the short radio edits. As with any programming style, use these versions to spice up your normal playlist and add a whole new dimension to your sets.

POWERHOUSE #29

Wild Wild West - Will Smith
This huge radio hit is given a 32-beat intro, middle and outro. Great production and the only extended remix available (right now). It will keep your audience dancing till fall.
Give It To You - Jordan Knight
Another huge radio hit that is given new life with this NRG remix. Unlike the original, which dips in beat, this remix keeps the energy going during the entire song.
If You Buy This Record - The Tamperer
The hits keep happening as the Madonna "Material girl" sample starts a strong dance remix by Tamperer. A strong Euro feel, clean production and generous mix points throughout.
The Animal Song - Savage Garden
This super pop song is given a little rougher edge with a Euro makeover. Good early evening ice breaker.
Livin' La Vida Loca - Ricky Martin
Killer remix at a tempo (120 BPM) that will make this song much easier to program than the original 178 BPM. Lots of space and room to add your own ideas and edits.
Sexual (la di da) Amber
Big NRG song from Amber. Good production and mix points. Good club record, but not a big radio hit.
Lover Boy - Billy Ocean
Added here as a bonus classic cut (CD) is an extended version of this mid 80's hit very true to the original 12".
Peek-A-Boo - Siouxsie & The Banshees
Again, so glad to have remixes of alternative rock music. This remix makes this song fit with today's sounds.



ULTIMIX #72

Review by: DJ Streek
Livin' La Vida Loca - Ricky Martin
Finally a mixable version of this top requested song. Plenty of energy even at this lower tempo.
Bills Bills Bills - Destiny's Child
Great dance version of this popular R&B song with clean edits and energy.
Sexual (la di da) - Amber
This remix is a big improvement over the original 12" mix.

BY DAVE KRIENER

CLUBVIEW

Urgently In Love (parts 1 & 2) - Billy Crawford
Bubble gummy top 40 song which is not a strong club song at 105 BPM but may be useable early evening, the 125 BPM version is strong for late night and has a better production than the original song.
Give It To You - Jordan Knight
Unlike the original, this remix doesn't break down to a slow tempo. It's nonstop beat will keep your dancefloor full all summer.
Good Vibrations - Marky Mark
Cool remix of this classic dance song that is due for a remix and re-release. Good to have in your recurrent collection.

X-MIX URBAN SERIES #31

Review by: DJ Streek
Girlfriend / Boyfriend - Blackstreet & Janet Jackson
The remix starts off with a tight 32-beat intro added with a few scratch samples that work to build up the beginning of the song. The breakdown is kept clean and free for beat mixing. The energy in the song definitely maintains throughout the remix.
What'd You Come Here For? - Trina & Tamara
It's sad to see this hot new jazzy/R&B duo getting slept on by radio stations, so I was pleased that X-mix picked it up. This remix is simple yet entertaining. The 32-beat intro builds very well. The breaks are clean.
Tell Me - Beenie Man & Angie Martinez
Starts off with 32-beat intro with total vocal sample. Guaranteed to make all the ladies bump and grind on the dancefloor. The song is kept original; not too many changes added aside from the samples on the intro and hook.

STREET TRACKS #38

Reviewer: Fernando Avalos
Girlfriend / Boyfriend - Blackstreet & Janet Jackson
This cut is very straightforward and is already a great song. The intro is extended and smoothed out, making it easier to beat mix. The extra high hats that were added are good, giving it an easier feel on the floor.
I Really Like It - Harlem World
This track's extended intro and clean breaks make it very easy to program into any top 40 set. The DeBarge samples used are great and placed just right. This is one of the best tracks on this disc.
Revolution - Kirk Franklin
This gospel track might be a bit difficult to program only due to its genre. The Street Tracks team made a perfect intro that drops cold onto Kirk's à cappella. The overall structure of it is very easily mixed, though I would recommend early night programming.
Watch For The Hook - Cool Breeze
This track definitely surprised me. The intro is smooth and flows along with the rest of the track. The title is appropriate, as there is no official break. Nonetheless, this is the sleeper hit off the disc.

Dave Kreiner is the owner of The Source DJ Music Supply, a mail order music supplier of CDs, remixes, and 12" vinyl for Mobile and Club DJs and nightclub consultants. For a free catalog, call (800) 775-3472, e-mail at scmsrecord@aol.com, or www.thesourceformusic.com.

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BY MIKE FICHER

Know your Swing!

IT DOESN'T MEAN A THING IF YOU DON'T DEFINE THAT SWING!

With swing still in full swing, it's probably wise to know a little bit about it. There are actually several distinct types of swing. Each type has its own style, energy, evolution, tempo, and structure. Requests for swing may embrace any of the burgeoning swing disciplines such as Carolina Shag, Imperial, Country, St. Louis, and Dallas Push. However, the most popular versions, and what we'll define today, are the West Coast, East Coast and Lindy.

WEST COAST SWING

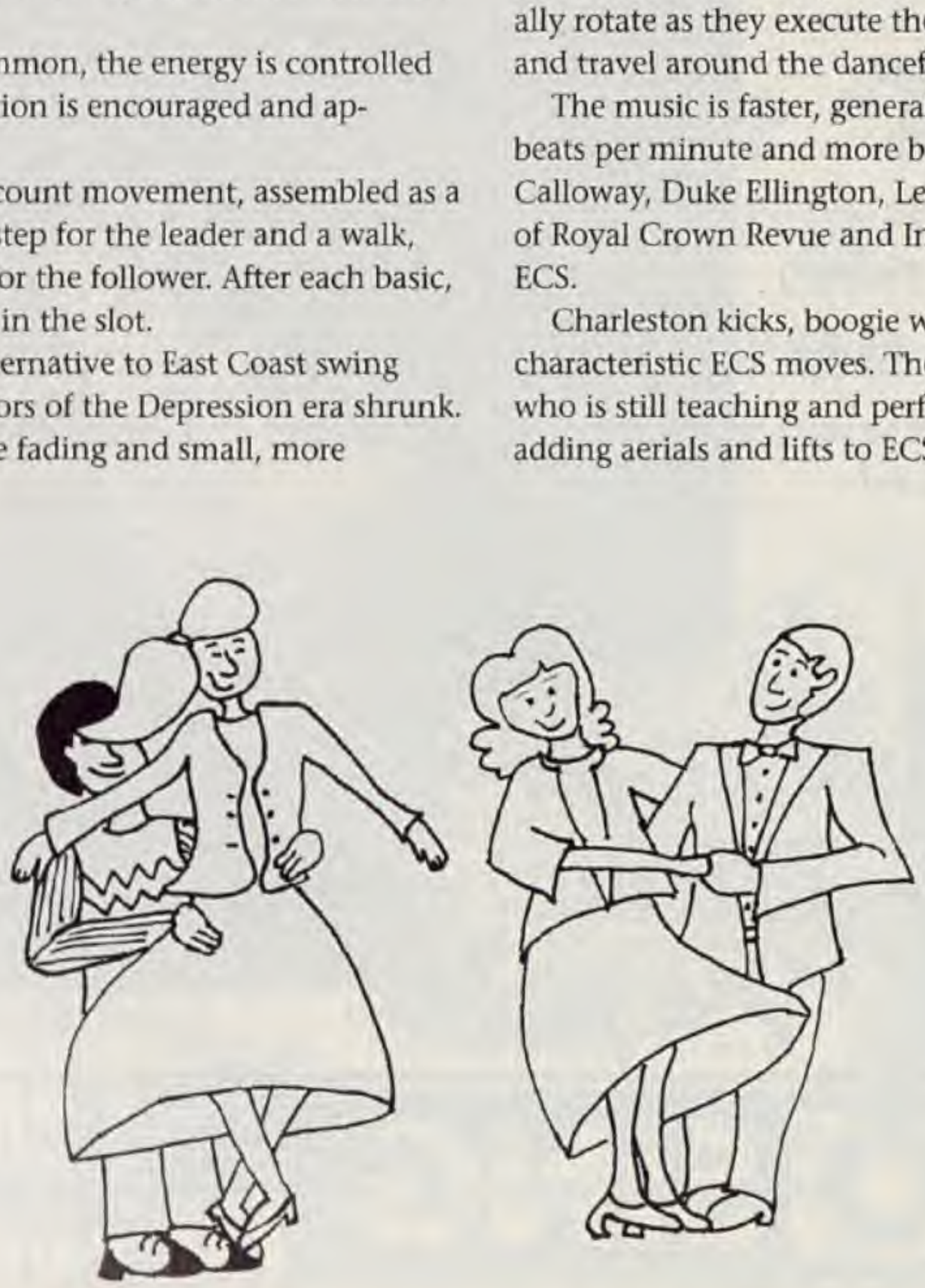
West Coast Swing (WCS) is the most sultry, seductive and sedate of the various types of swing and, arguably, the most popular. Partners maintain a disciplined slot, rarely straying from their extended face-to-face position on the dancefloor, while executing any of more than 17,000 documented WCS moves.

Aerials and lifts are uncommon, the energy is controlled and restrained; synchronization is encouraged and applauded.

The basic pattern is a six-count movement, assembled as a rock, step, triple step, triple step for the leader and a walk, walk, triple step, triple step for the follower. After each basic, partners exchange positions in the slot.

WCS was created as an alternative to East Coast swing after the expansive dancefloors of the Depression era shrunk. Big band and ballrooms were fading and small, more intimate jazz clubs were in.

The preferred tempo for WCS generally ranges from 115 to 125 beats per minute. R&B tunes with steady bass and drum tracks are still the preferred accompaniment but, this decade's country pop music provides another rich vein of WCS tunes, such as Wilbert Harrison's "Kansas City," Bill Doggett's "Honky Tonk" and Reba McEntire's "Take It Back."



EAST COAST SWING

Incubated in the mid-1920s, East Coast Swing (ECS)—or Jitterbug—is visually distinctive from WCS, as it is more energetic and artistic. The crowd-pleasing, high-flying action is much more prevalent in ECS and the moves and variations are more pronounced and extravagant than in WCS. No stiff upper lip here—let it all hang out!

Partners reverse the WCS six-step basic, executing mirror patterns with a triple step, triple step, rock step (leader begins with the left, follower with the right). Instead of the distance created by the extended arms, ECS dancers assume a position borne of the more expansive ballroom dancefloors. Forsaking the disciplined slot, partners continually rotate as they execute their basic patterns and variations and travel around the dancefloor at their whim.

The music is faster, generally in the range of 150 to 180 beats per minute and more brass oriented. Glenn Miller, Cab Calloway, Duke Ellington, Les Brown and the nouveau swing of Royal Crown Revue and Indigo Swing are favorites for ECS.

Charleston kicks, boogie walks and quick turns are characteristic ECS moves. The legendary Frankie Manning, who is still teaching and performing at 85, is credited with adding aerials and lifts to ECS in the mid-1930s.

LINDY

With its outrageous apparel, frantic combinations and freewheeling attitude, Lindy is currently the hottest player in the swing line-up. The Gap commercial, employing clean cut, lissome twenty-somethings jumping, jiving and wailing to Louis Prima's frenzied number, helped thrust the fermenting underground movement onto the pop culture radar.

Developed in the 1920s and named after renowned

continued on page 112

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Cancellations

If you must cancel your registration, notify DJ3 in writing postmarked by September 30, 1999. A $25 administrative fee is deducted on refund requests. Refunds cannot be made after September 30, 1999.

Schedule at-a-glance

Monday, October 18

7:30 am—1:30 pm	Optional DJ3 Golf Open (please ask for details)
10:00 am—8:00 pm	DJ3 '99 Check-In and Registration
1:00 pm—5:30 pm	Workshops Open
7:00 pm—12:00 am	Opening Night Gala "Reception to Remember" featuring Atlanta's Premier Interactive DJ

Tuesday, October 19

8:00 am—5:30 pm	DJ3 '99 Check-In and Registration
10:00 am—11:30 am	Experience DJTV© (limited space available)
10:00 am—11:00 pm	Network Rooms Open
10:00 am—12:30 pm	Seminar Presentations and Demonstrations
1:00 pm—6:00 pm	Exhibits open
1:30 pm—5:30 pm	Seminar Presentations and Demonstrations
8:00 pm—12:00 am	Beatmix Atlanta '99 Spin-Off
9:30 pm—12:00 am	Night of Round Tables

Wednesday, October 20

10:00 am— 5:00 pm	Exhibits Open
10:00 am—11:30 am	Experience DJTV © (limited space available)
10:00 am—12:30 pm	Seminar Presentations and Demonstrations
10:00 am—3:30 pm	Free Network Rooms Open
1:30 pm—5:30 pm	Seminar Presentations and Demonstrations
8:00 pm—12:00 am	DJ3 '99 Post Event Party

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aviator Charles Lindbergh (Though I doubt he did much dancing on his Trans-Atlantic hop), Lindy features an eight-count basic instead of the six-count basics in ECS and WCS. Body angles are generally exaggerated and the structure varies from closeness to shoulder stretching distance to side-by-side, depending on the patterns executed.

The music is rabid quick, often more than 200 beats per minute; the moves are mercurial, extravagant, and physically demanding. The renowned Whitey's Lindy Hoppers in the Marx Brother's 1937 movie "A Day at the Races" introduced the dance to the general public. A nation, growing weary of the Depression and on the verge of being drawn into a global conflict, flipped.

For the '90s, Big Bad Voodoo Daddy and the Cherry Poppin' Daddies offer many outstanding Lindy tunes, and numbers such as Red Prysock's "Hand Clappin'" will keep your Lindy fans hopping.

So, Daddy-O, ask your swing fan to define his or her swing and watch the party start hopping!

Improve Your Swing!

There are numerous veins to mine for swing tunes. Here are a few musical suggestions, from country to rhythm 'n' blues to big band:

CLASSIC WEST COAST SWING SONGS

SONG	ARTIST
Go Away	Laurie Morgan
Honky Tonk, Part II	Bill Doggett
Kansas City	Wilbert Harrison
Pride and Joy	Stevie Ray Vaughan
Stagger Lee	Lloyd Price
Sweet Home Chicago	Blues Brothers
Take It Back	Reba McEntire
Ten Men Working	Neil Young
Been There, Done That	Hank Williams Jr.
Why Haven't I Heard From You	Reba McEntire
Shake, Rattle and Roll	"Big" Joe Turner

POPULAR EAST COAST SWING SONGS

SONG	ARTIST
Zoot Suit Riot	Cherry Poppin' Daddies
My Next Broken Heart	Brooks and Dunn
Jump My Baby	James Harman Band
Rockin' at Midnight	Honeydrippers
See You Later, Alligator	Bobby Charles
Rocket 88	Jackie Brenston and the Delta Kings
Ain't Got No Home	Clarence "Frogman" Henry
Ch-Ch-Ch'Boogie	Louis Jordan
Red Light	Indigo Swing
Great Gosh a Mighty	Little Richard

POPULAR LINDY TUNES

SONG	ARTIST
Hand Clappin'	Red Prysock
Jump Jive and Wail	Louis Prima/Brian Setzer
Jump Man Jump	Piano Red
Juicy Fruit	Rudy Greene
Cadillac Boogie	Jimmy Liggins
Boogie Bumper	Big Bad Voodoo Daddy
Jivin' the Vibes	Lionel Hampton
It Ain't the Meat	Swallows
Bizet Has His Day	Les Brown
Five Guys Named Moe	Louis Jordan

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9. Summer Friends (Camp Friends)
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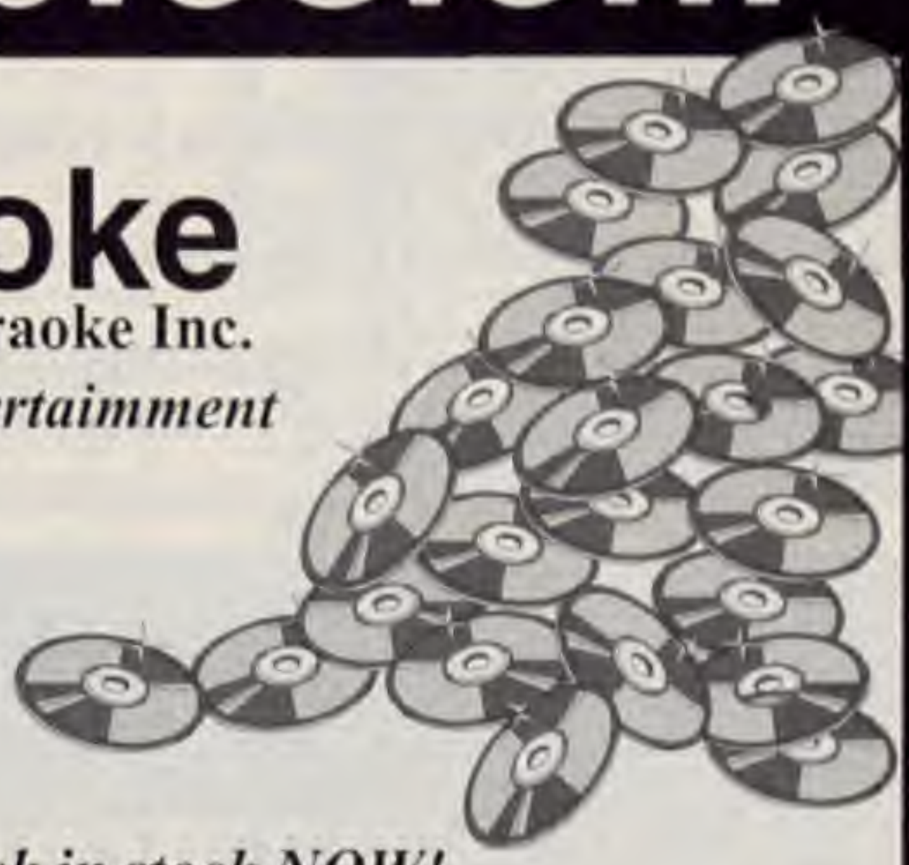

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DMA TOP 50 Dance Chart

Courtesy of Dance Music Authority
708-614-8417

RNK.	ARTIST	TITLE	LABEL	BPM
1	AMBER	Sexual (Li Da Di)	Tommy Boy	132
2	BASEMENT JAXX	Red Alert '99	Astralwerks	126
3	RICKY MARTIN	Livin' La Vida Loca	Columbia	125
4	KIM ENGLISH	Unspeakable Joy	Nervous	126
5	ABIGAIL	Let The Joy Rise	Interhit	131
6	LOVE INC.	You're A Superstar	Logic	131
7	CHER	Strong Enough	Warner Bros.	135
8	MADONNA	Nothing Really Matters	Maverick	128
9	VENGABOYS	Boom Boom Boom	Groovilicious	138
10	FUNKY GREEN DOGS	Body (Remix)	Twisted	126
11	DEBORAH COX	Itis Over Now (Remix)	Arista	131
12	VENGABOYS	We Like To Party	Groovilicious	136
13	WHITNEY HOUSTON	Heartbreak Hotel (Remix	Arista	127
14	JAMIROQUAI	Canned Heat	Work	115
15	JENNIFER LOPEZ	If You Had My Love	Work	93
16	SM-TRAX	Got The Groove	Groovilicious	131
17	WHITNEY HOUSTON	It's Not Right But It's Okay	Arista	130
18	CASSIUS	Feeling For You	Astralwerks	127
19	CHARLOTTE	Someday (Remixes)	Nervous	128
20	JENNIFER HOLIDAY	A Woman's Got The Power	Universal	130
21	REINA	Anything For Love	Groovilicious	127
22	PLASMIC HONEY	We Are In The Dark	Jellybean	133
23	ATB	9 PM (Til I Come)	Radikal	134
24	CELEDA	Be Yourself (Remix)	Twisted	125
25	MIKE OLDFIELD	Far Above The Clouds	Kinetic	126
26	BLONDIE	Maria	Logic	129
27	DONNA SUMMER	I Will Go With You	Epic	129
28	WHITNEY HOUSTON	I Will Always Love You	White Label	130
29	POWERHOUSE f/ DUANE HARDING	What You Need	Strictly Rhythm	125
30	DIANA ROSS	Until We Meet Again	Motown	126
31	FREEKSTYLE	Don't Stop The Rock 2000	Phat Cat	132
32	DJ DADO & SIMONE JAY	Ready Or Not	Playland	127
33	DJ RAP	Good To Be Alive	Columbia	128
34	DESTINY'S CHILD	Bills, Bills, Bills	Columbia	131
35	CYNDI LAUPER	Disco Inferno	Jellybean	132
36	MOLOKO	Sing It Back	Warner Bros.	125
37	STEPS	One For Sorrow	Jive	132
38	MARY GRIFFIN	We Can Get There	Curb	129
39	CYNTHIA	Thinking About You	Robbins	123
40	MOA	Joy & Pain	Tommy Boy	134
41	FATBOY SLIM	Praise You	Astralwerks	110
42	CAPRICE	There Goes Your Heart	Finetune	134
43	M PEOPLE	Testify	Epic	129
44	BILLIE	She Wants You	Virgin	132
45	GEORGIE PORGIE	Love Story	Music Plant	131
46	SOUL SOLUTION	Let It Rain	Jellybean	129
47	PETE HELLER	Big Love	Subliminal	125
48	THE TAMPERER f/ MAYA	If You Buy This Record	Zomba /Jive	131
49	SOUL DHAMMA	Flower (Remix)	Velocity	125
50	WHITNEY HOUSTON	My Love Is Your Love	Arista	127

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Do you feel like I do?

Voodoo that is!

I lived through a waking nightmare a few years back but it will always be in the recess of my mind.

It was a Saturday late in October. I was riding high after a string of excellent wedding gigs. The only downer had been a confrontation the week before with a colorfully dressed Haitian woman with a soul-piercing stare. She made a strange song request, which the bride confirmed was inappropriate; but she didn't want to take no for an answer. She finally let it go, but only after voicing a threat to me (which I didn't take seriously at the time).

So there I was, driving south on I-95, on my way to play a reception at Crawdaddy's on the very southern tip of Miami Beach. I must have been thinking about the gig or daydreaming. All of a sudden a BMW tried to run me off the road. I stood on my brakes, tossing my gear all around in the back of the van. I stopped on the shoulder to catch my breath and check everything out. I could have sworn the straps holding my cases had been tightly fastened before I left the office. At least I hadn't crashed.

I drove safely across the causeway, regaining my sense of confidence as I admired the sunlight on the bay, the cruise ships, and the skyline behind them. I was looking forward to a quick and easy setup. Instead, I was met at the door by one of the employees with an urgent message. It was from my assistant, Carl, a college student who was learning the trade while helping tote my gear. He'd been in an accident. He was OK, but his car was totaled, and he would be late. I was concerned for him, but knew there wasn't much I could do other than manage without him.

It was then that I made another stupid mistake. Not paying attention to what I was doing, I leaned over to pick up one of my 60-pound speakers. There was a sickening snap in my lower back. A fist of pain clenched so that I could barely move. Cursing, I slowly straightened up and went hobbling in search of some aspirin.

While sitting by the tropical plants in front of the restaurant massaging my back, I recalled the colorfully dressed woman from the week before. She had looked deeply into my eyes with a disturbing glare. "Bahd tings be hahpnin to yah soon, girlfriend" she had said, "bahd tings." I shook off the image and tried to convince myself that it was all coincidental.

Carl arrived just before the festivities were supposed to begin. He was shaken but able to joke about what happened. My normal policy is not to drink at all during gigs, but this time I thought we could both use a splash to relax. As the waiter passed with champagne, we each took a glass and toasted to good fortune from this point forward. That, however, did not come to pass.

With a strange aftertaste from the bubbly still in my mouth, I began to announce the wedding party. My tongue stumbled over every syllable, but people didn't seem to notice. Paranoia crept in; surely I could handle one glass of champagne! Carl didn't seem to be having any trouble over at the mixer. As I directed the audience's attention to the dancefloor for the couple's first dance, I expected to hear Elvis crooning "Can't Help Falling In Love." What I heard instead was "Hound Dog"! I glared at Carl, thinking he had cued up the wrong track, but he just stared blankly back at me. Feeling my reputation dripping away with the sweat from my brow, I turned toward the guests expecting looks of anger, but no one seemed to care. The parents were happily watching the newlyweds swaying around the hall.

As the reception continued, panic set in. The mist from the fog machine had the strong smell of rotten eggs. Nobody noticed. A bridesmaid asked for "You're My Best Friend" by Queen for an impromptu bridal party dance, but all I heard coming from the speakers was "Fat Bottom Girls." The lights were flashing blood red. It was all too much. The room began to spin. I was falling.

At least I could be sure that I passed out. Gradually, I was able to focus on the faces hovering over me. The good-natured groom said, "Are you OK? This wasn't in the contract, but it certainly got everyone out of their seats and onto the dancefloor!"

Carl helped me up and asked what happened. I said I didn't really know but that I felt better. Then I looked up and saw the colorfully dressed woman standing by the equipment table with laughter in her eyes. I lifted a shaky hand to point and said, "Maybe you should ask her."

But they didn't hear me over the music, Santana's "Black Magic Woman" had just cued up.

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13 — RICKY MARTIN

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Chocolate Salty Balls	Chef
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I'm Horney	
Bubblegoose	Wycliff
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Kyles Mom's A Bitch	Eric Cartman
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12 — SOUTH PARK

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Fly Away	Shawn Mullin
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Bang Bang	Cher
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The Beat Goes On	Cher
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Just Like Jesse James	Cher
Heart Of Stone	Cher
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10 — CHER

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9 — ALICE COOPER

SWEET GEORGIA BROWN CDG SGB 8
Hot Pop

I Don't Want To Miss A Thing	Aerosmith
My Favorite Mistake	Sheryl Crow
Across The Universe	Fiona Apple
Adia	Sara McLachlan
Bitch	Merideth Brooks
Believe	Cher
ThankU	Alanis Morissette
Sex And Candy	Marcy Playground
My Heart Will Go On	Celine Dion
How Do I Live	LeAnn Rimes
When You Believe	W.Houston/M.Carey
Love Like This	*Faith Evans*
Tubthumping	Chumbawgumba
Where Have All The Cowboys Gone	Paula Cole
Forgivin	Alanis Morissette
Sweet Surrender	Sara McLachlan

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SWEET GEORGIA BROWN CDG SGB 7
Swing!

You And Me And The Bottle Makes Three	B. B.Voodoo Daddy
This Cats On A Hot Tin Roof	B. Setzer Orch.
Hell	Sq. Nut Zippers
Zoot Suit Riot	Ch. Poppin' Daddys
Hey Pachuco	Royal Crown Revue
Jump, Jive And Wail	Brian Setzer Orch.
Ding Dong Daddy Of The D Car Line	Ch. Poppin Daddys
Zip Gun Bop	Royal Crown Revue
Put A Lid On It	Sq. Nut Zippers
The Indigo Swing	Indigo Swing

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SWEET GEORGIA BROWN CDG SGB 6
Hot Pop

Can't Take My Eyes Off Of You	Lauren Hill
Heartbreak Hotel	Whitney Houston
These Are Time	Crew Hill
Ex-Factor	Lauren Hill
Slide	Goo Goo Dolls
Not Right But Okay	Whitney Houston
Hands	Jewel
Doo Wop	Lauren Hill
Unsent	Alanis Morissette
Jumper	Third Eye Blind

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SWEET GEORGIA BROWN CDG SGB 5

I Knew The Bride	Nick Lowe
My Best Friends Girl	The Cars
I'm Eighteen	Alice Cooper
The Boys Are Back In Town	Bus Boys
Switchin' To Glide	The Kinks
Shakn'	Eddie Money
Satisfied	Richard Marx
Lightning Crashes	Live
Love Lies Bleeding	Elton John
Runaway	Bon Jovi
Lay It On The Line	Tramp
Sara Smiles	Hall & Oates
Wild Fire	Skylark
Angel	Aerosmith
10th Ave. Freeze Out	Bruce Springsteen

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SWEET GEORGIA BROWN CDG SGB 4

Feel Your Love	Van Halen
Mexican Blackbird	ZZ Top
Stealin'	Uriah Heep
I Knew The Bride	Nick Lowe
My Best Friends Girl	The Cars
Been Down So Long	The Doors
Hypnotized	Fleetwood Mac
Wives And Lovers	Frank Sinatra
I'm Eighteen	Alice Cooper
Katmandu	Bob Seger
Lady Love	Robin Trower
God Gave Rock N'Roll To You	Kiss
The Low Spark of High Heeled Boys	Traffic
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Paranoic/War Pigs LIVE	Black Sabbath

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The Anniversary Song	Standard

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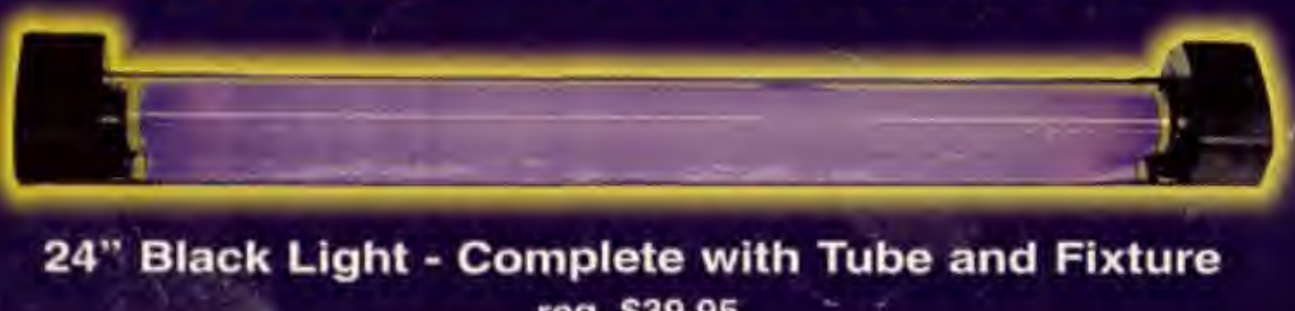

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